

"EVERY ISSUE IS A SPECIAL NUMBER"

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WHOLE NO. 2599



Diaguerre photo

Rosa Raisa
as Conchita

One of the Many Roles in Which She Has Starred This Season With the Chicago Civic Opera.



YEATMAN GRIFFITH TEACHERS AT FLORIDA STATE COLLEGE.

The voice teachers of the Florida State College for Women at Tallahassee have been supplied for a number of years through the studios of Yeatman Griffith, eminent vocal pedagogue of New York City. The teachers sent by Mr. Griffith have all studied with him in his New York studios, also attended his summer vocal master classes there and on the Pacific Coast. They are Mildred Harter, Ohio; Etta Robertson, Minnesota; Jeanne Campbell, Oregon; Edwin O. Bangs, Idaho; Ruby Ann Lorence, Oregon; Lucille Gibbs, California; Lorene Riley, Oregon, and Wade Ferguson, New York. This season again finds a complete unit of Yeatman Griffith teachers. The above picture was taken on the campus and shows the present regime: (left to right) Dean Ella Scoble Opperman, who engages all the teachers; Wade Ferguson, voice teacher, who went to Tallahassee this season to teach and take charge of the glee club; Etta Robertson, who has been with the college for the past six years and who took the professorship as head of the vocal department this year when Prof. Bangs, tenor, resigned to take up private teaching, concert and church work in Beaumont, Tex., and Lorene Riley, who is in her second year as voice teacher, having been reengaged.



ALBERT SPALDING.

who recently returned from abroad, where, since October, he fulfilled forty-six engagements throughout Germany, France, Holland, Austria, Italy, Hungary and along the Riviera. He opened his American tour of fifty concerts with a recital at Carnegie Hall last Sunday afternoon January 26. During the summer Mr. Spalding again will follow his usual custom and not touch the violin for two months. During this period he devotes much of his time, as indicated in the above picture, to sports, especially tennis, being an amateur tennis champion.



FRANCES
GETTYS.

soprano, will give her second Chicago recital on Sunday afternoon, February 16, at the new Civic Theater, under the management of Bertha Ott. Miss Gettys scored unusual success in opera and concert abroad before returning to this, her native country.



MAAZEL.

whose recent concerts in the West have been tremendous successes. In Sioux City so great was the enthusiasm that he had to play eight encores before the audience dispersed, a thing which, according to reports, had never happened in that city before. Maazel's last concert in the States was at Town Hall, New York, on January 28. He will leave shortly for his sixth consecutive tour in Europe, which will start in Italy the beginning of March. (Photo by De Mirjian.)



AUDRAY ROSLYN,
with her horse in Central Park. The pianist, who made a successful New York debut on November 12, includes among her early engagements an appearance at the Harcum School in Bryn Mawr, Pa., on February 15.

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German Singers Prefer Talkies to Grand Opera

And Berlin Opera Lacks First Class Cast—A Fine Revival of Smetana's
Bartered Bride—A New Cellist of High Rank—New Musical
Institute for Jerusalem—American Artists in
Successful Appearances.

BERLIN.—The Christmas weeks, during which music is almost at a standstill in Berlin, were this year enlivened by a somewhat sensational breach-of-contract case, a case that aroused widespread interest because it is symptomatic of an alarming condition in the opera houses here, namely, the desertion of prominent singers to the better paid operetta stage and to the talkies. Michael Bohnen, Richard Tauber, Vera Schwarz and a number of others have already turned their backs on opera for good.

The opponents in this case are the baritone, Leo Schützendorf, one of the pillars of the State Opera, and Intendant Heinz Tietjen, the general director of the three Berlin opera houses.

SCHÜTZENDORF VS. TIETJEN

Schützendorf, according to Tietjen, was found guilty of appearing in a new operetta on the night when he should have been singing in a premiere at the Staatsoper, for which he was not only immediately dismissed but made responsible for every loss incurred by his absence. Thereupon Schützendorf brought action against the director on the grounds that he had obtained leave of absence from Erich Kleiber, the musical director of the Staatsoper. But Kleiber, it was proved, has no authority to grant leave of absence. The outcome of this case is awaited with particular eagerness because it is the first drastic attempt on the part of Tietjen to stem the tide of departing singers.

It is the Rotter Brothers, the most powerful operetta directors of Berlin, who have been luring the singers away, and recent rumors charge them with making plans for a fourth opera house to be opened next fall, while the names of no lesser luminaries than Toscanini, Bruno Walter, Gigli, Jeritza and the above mentioned Tauber are mentioned in this connection.

WANTED—A PARSIFAL

The present paucity of first class artists—also largely due, of course, to the absence of singers in America, Vienna and Milan,—has never been more keenly felt than during the most recent operatic productions, and particularly that of Parsifal. This work was given under Max von Schillings, with varying casts, four times between Christmas and the new year. The outstanding feature of this production was Aravantinos' new scenery which was extraordinarily impressive and which greatly enhanced the Wagnerian atmosphere. But the singers, alas, were only fair. Fritz Soot, who has sung the leading

part here for many years, is, despite his many good qualities, far from an ideal Parsifal; while Rose Pauly and Brigitte Helm were even less happy as Kundry. Gurnemann, on the other hand, was excellently portrayed both by Theodor Scheidl and Emanuel List. Schillings conducted with great authority but with little magnetism.

Able singers, on the other hand, were found for the two pleasing little comic operas that ushered in the new year. One was Leo Blech's Versiegelt, whose quiet charms make its occasional production as welcome today as when it was first heard some twenty years ago. The other was Franz von Suppé's Die Schöne Galathea, freshened up for the occasion. Both were admirably conducted by Leo Blech.

DELIGHTFUL REVIVAL OF THE BARTERED BRIDE

An altogether delightful performance was the revival of Smetana's Bartered Bride at the second State Opera, on the Platz der Republik. Here, Jarmila Novotna, a young Czech soprano who joined the Opera a few weeks ago, made a real hit as Marie. Her vocal and dramatic gifts have not yet fully developed, but her extraordinary natural gifts are sufficient to have warranted her present success.

In the other roles, Arturo Cavara, Erik Wirl and Kandl (as Kezal) all more or less distinguished themselves. Zemlinsky conducted in a masterly style, his long sojourn in Prague having given him the complete familiarity with Bohemian music that is essential to bringing out the subtleties of Smetana's music. Emil Praetorius' fine scenic decorations and Ernst Legal's skillful stage management contributed materially to the unusual success of the performance.

BRUNO WALTER CONDUCTS DANCE MUSIC

In the concert-halls very little of importance has occurred since Christmas. Furtwängler has been seriously ill in Vienna and has had to cancel all his concerts until the end of January. Adolf Busch, too, has had to postpone his engagements owing to a broken leg, the result of skiing in the Swiss mountains. Bruno Walter has conducted a very light program of dance-music, starting with Richard Strauss' Couperin Suite, and passing on to German dances and minuets by Mozart and Beethoven, Russian dance music by Glinka, Borodine and Moussorgsky and an enchanting Johann Strauss waltz. All these (too numerous) little pieces were delightfully performed with the utmost finish.

Maria Müller, who in a few days will be on her way to New York, was the soloist and gave a magnificent performance of the czardas from Johann Strauss' Fledermaus as well as a delicious tarantella by Rossini.

Two semi-official events deserve mention. The American Students' Association at the Berlin University and various high schools at Christmas arranged a literary and musical entertainment. The Red Mill was given by the students, as well as amusing little scenes from Coney Island, written by Margaret A. Buell, of Smith College. A one-act piece, Before Breakfast, by Eugene O'Neill, was given too, in which the talented young actress, Phyllis Udell, was much applauded. Susan P. Glaspell contributed a witty sketch called Suppressed Desires, treating Freud's well-known psychoanalytical theories. Also two young American musicians distinguished themselves, namely, Maxime Cloe Robinson, a fine harpist, and Elizabeth Travis, a highly accomplished pianist.

EIGHTH-TONES FROM THE ORIENT

Mordecai Sandberg from Jerusalem, a scientist and composer of national Jewish music, has caused a little commotion in Berlin musical circles. He succeeded in interesting leading authorities in his researches on Oriental music, and was invited to lecture on tone-differentiation, i.e., the little intervals, quarter-tones, three-quarter tones, eighth-tones, etc., before the Deutsche Musikgesellschaft. A Society for the Study of Oriental Music, to be directed by Sandberg in an institute attached to the Jerusalem University, has now been founded and such men as Prof. Johannes Wolf, from the Berlin University, Prof. Kestenberg and Prof. Schünemann, the director of the Berlin High School for Music, not only advocated the plan but consented to preside over the new society. Funds are lacking, however, and it remains to be seen whether there will be sufficient response to appeals for money to enable the directors to carry out their fairly comprehensive plans.

Unhappily, Sandberg considerably disappointed those who were interested in him as a composer. Under the auspices of the Berlin section of the International Society for Contemporary Music a distinguished audience had been invited to the hospitable home of Dr. Heinrich Kallenbach to hear a selection of Sandberg's music. The program comprised a movement from a piano sonata, a somewhat protracted Hebrew recitative from Koheleth and the fifty-seventh psalm for solo voice and piano. Except for some force of expression in the recitative there was almost nothing in these compositions suggestive of an unusual creative talent.

EFFECTIVE MUSIC BY AMERICAN COMPOSERS

Much more interest was displayed in four effective piano pieces, written in modern style by a young American composer named Josef Schillinger and well played by Irina Westermann. The program was opened with

Hugo Leichtentritt's sonata op. 17 for violin and piano, excellently performed by Bruno Eisner, pianist, and Rudolf Deman, the concert-master of the State Opera Orchestra.

A few recitals given by young American artists should be mentioned. One was by Alice Caldwell, a pupil of Artur Schnabel, who made a successful debut revealing a highly developed technical skill and musical intelligence. She was especially applauded for her Chopin, Schubert and Brahms numbers. Another was by Ruth Welsh, a singer with considerable vocal power, who gave a recital with an international program that included English, German and French songs. John Hartigan, too, who knows how to use his fair baritone voice quite effectively was equally successful in interesting his audience and they were both much applauded.

A FINE NEW CELLIST

Maurice Maréchal from Paris, entirely unknown in Berlin up to the date of his recent recital, was immediately recognized as a cellist of the first rank. His brilliant virtuosity is employed only as a means towards an artistic end and it is chiefly his spiritual and emotional powers that captivate his listeners. A noble, powerful and eloquent tone, capable of the subtlest nuances, distinguishes Maréchal's playing. All in all, he is one of the most satisfactory exponents of cello playing that we have heard for many a year. During a long program which contained a little known Debussy sonata and a recently discovered concerto by Philip Emmanuel Bach, he held a large audience spellbound to the last note.

Jeannette Ysaye, the wife of the great master, appeared here and displayed remarkable violinistic talent and technical facility, though of course she must suffer from the inevitable comparison with Eugene Ysaye.

SIEGMUND LANDEKER DIES

Siegmund Landecker, the founder and proprietor of the Berlin Philharmonic (the building in which most of the best Berlin concerts have taken place during the past half century), has died at the age of nearly seventy-five. For the last forty years he was intimately connected with the Philharmonic Orchestra and with all its great conductors, from Hans von Bülow to Nikisch and Furtwängler; in fact with all the great artists of our age. He scarcely ever missed an important concert in either of his two halls and his death removes one of the most familiar figures in Berlin concert life.

The hundredth anniversary of Hans von Bülow's birthday, January 8, was celebrated by his wife, Marie von Bülow, in the Lessing Museum. For nearly a lifetime Marie von Bülow has been the most ardent advocate, editor, interpreter and biographer of the great artist, and her memorial oration was not only highly interesting from a historical and artistic point of view but was also remarkable as a human document.

HUGO LEICHTENTRITT.

Albert Coates' Opera Has Highly Successful Munich Premiere

Samuel Pepys, a humorous one-act opera by the British composer-conductor, Albert Coates, has recently had its world premiere at the State Opera in Munich and won an enormous success. The libretto, by Richard Price and Peter Drury, is based on Pepys' Diary, the famous diary kept by Samuel Pepys, a worthy official in the Admiralty under King Charles the Second.

The story is of a supper party given by Pepys to Mistress Knipp (one of the leading actresses at Drury Lane and famous for her male impersonations) in the absence of his tiresomely jealous wife, who has gone for the evening to a friend in Barnet.

Mistress Knipp arrives, accompanied by two elderly but gallant gentlemen who, overcome by wine, doze during the course of supper, allowing Pepys to make love to the actress. When they awake, the fun becomes riotous, but at its height the servants rush in to announce the premature return of Mistress Pepys. In a few hectic moments—admirably underlined in the orchestra—the table is cleared and Mistress Knipp has donned Mr. Pepys' new suit, which has just been sent home and which this dandy has had made in exact imitation of the king's. So when the suspicious Mistress Pepys enters the room, she finds her husband in consultation with "His Majesty," who is accompanied by two gentlemen-in-waiting. Deeply embarrassed, she withdraws and the party breaks up in perfect safety.

To this libretto, which was excellently translated into German by Hugo Meyerfeldt, Coates has written light, vivid music, and, thanks also to the splendid production, under Musical Director Hans Knapperts-

busch, the work was received with a storm of enthusiasm. Indeed the correspondent of the Daily Express in London wrote: "Never has Munich, the spoilt child of the German world of art, given a greater reception to a musical piece than the crowded Munich Opera House gave last night to the first performance of Samuel Pepys, the one-act comedy opera by Albert Coates, the famous British conductor."

"The audience, which included a number of Bavarian Cabinet Ministers and the most prominent members of Munich society, went wild with delight over this new British musical triumph."

"The composer was called before the curtain at least ten times to receive an ovation." The correspondent of the Daily Mail said: "Mr. Coates' music is spontaneous, brilliant, and sparkling, and when necessary, full. The style is classical, but the treatment of the music is modern, although free from extravagance," while the writer for the Daily Telegraph finds that: "The music, which is scored for a small Mozartian orchestra, is light and witty, yet intellectually interesting throughout, and eminently suited the characters of the situations. Although modern in style, it is far from discordant. It has a definition of its own, effective in its rhythmic figures and climaxes because of its extreme simplicity and spontaneity. The treatment is frequently contrapuntal. A little forty-bar prelude admirably suggests the atmosphere of the piece, with its note of light-hearted gaiety."

The composer himself conducted the second performance. The opera has been playing to full houses ever since its premiere.



THE ELSHUCO TRIO.

Karl Kraeuter, violin; Willem Willeke, cello, and Aurelio Giorgi, piano. The trio is to give two more chamber-music concerts in New York this season, February 4 and March 11, at Engineering Auditorium. At the first of these, they will be assisted by Edwin Ideler, violin; Nicholas Moldovan and Conrad Held, viola, and Phyllis Kraeuter, cello, and on March 11, Mr. Ideler and Mr. Held will be the assisting artists. (Photo by Apeda)

DIE MEISTERSINGER UNDER ANTON SEIDL

By Esther Singleton

[In view of the forthcoming Wagner Matinee Cycle which will begin at the Metropolitan Opera House on February 7 with *Die Meistersinger* and include *Lohengrin*, *Tristan und Isolde*, *Rheingold*, *Walküre*, *Siegfried* and *Götterdämmerung*, the following article by Miss Singleton is a timely one.—The Editor.]

I first came to New York with the idea of preparing for a musical career. I would have preferred to have been going to Germany, then the goal of every young American of musical ambitions. The next choice, of course, was New York.

Behold me, then, arriving from Baltimore in New York—a city that I knew but slightly. The day after my arrival I looked up the concert and opera announcements and dis-



ANTON SEIDL.

eminent conductor, whose magnificent performances of Wagner's works during his association with the Metropolitan Opera Company from 1885 to 1898 made America "Wagner mad." The first performance of the entire Wagner ring took place under Seidl's direction, a feat which is considered a crowning achievement in the cause of Wagner in America. (Photo reproduced by courtesy of Miss Singleton)

covered that *Die Meistersinger* was to be given at the Saturday matinee.

What luck!

I had read and studied everything I could lay my hands on relative to Wagner's music-dramas; and I was madly eager to see one. I immediately rushed to buy a ticket.

The snow was deep on the ground this February afternoon when I jingled along from the house of friends (whom I was visiting in Nineteenth Street) in the cold Broadway horse-car to the Metropolitan Opera House, which stood conspicuously forth, the tallest building in the vicinity and brighter in hue than it is today. I did not expect to see such a large building; and I was greatly impressed when I looked upward at the tiers of boxes, the balcony (then upholstered in old gold), and the enormous gallery still farther above.

But there was no more looking around for me when the conductor (who was no less a personage than Anton Seidl) entered and stood on the platform above the little green-shaded lamps of the musicians' desks in the orchestra.

Seidl raised his baton; out went all the lights in the opera house; and, in the delicious, quieting darkness, the glorious, fiery overture began.

I was already in the Wagnerian world when the curtain rose, showing the interior of St. Katharine's Church in Nuremberg, where the worshippers are singing that grave and measured Bach-like hymn, or chorale, with Walther von Stolzing gazing rapturously at Eva Pogner from his hiding place behind one of the pillars; and when I heard that golden motive, *Walking Love*, played alternately by the violoncello and the clarinet in the pauses of the hymn, it did not take me long to be transported into the church, into Nuremberg, and into Sixteenth Century Germany. I darted into the heart of *Die Meistersinger* as a bee darts into the heart of a gorgeous flower.

I was spellbound from the beginning to the end of the performance, which was a superb one in every way. Indeed, Richard Wagner might have been conducting the or-

chestra and superintending the stage direction himself; for the work was given according to the most meticulous following of the master's intentions in regard to tempi, interpretation, expressions, nuances, climaxes, and correlation of singing, acting and orchestral phrases. Acting, singing, orchestra, and stage pictures, therefore, were fused into a perfect whole—a perfect expression of Wagner. How could it have been otherwise when the conductor and all the performers had been trained by Richard Wagner and had come directly from Bayreuth to New York?

These actor-singers lived rather than acted their parts; and they were all so intensively trained in their musical roles (as well as in their acting) that not the slightest musical significance, or nuance, of any phrase was lost. Consequently, it was a realistic bit of mediaeval German folk-life that was unrolled before my wondering eyes on that memorable afternoon so long ago.

And the orchestra!

Many persons remember the magical conducting of Anton Seidl.

Who ever commanded such tones from an orchestra as Seidl. Who ever produced such gradual and long crescendos and diminuendos? Who ever piled such climaxes on climaxes (each one you thought must surely be the last till another and yet another succeeded)? Who ever spread such gorgeousness of color with such a lavish hand? Who ever dug (yes, "dug" is the word) out of the strings such depths of passion, such agonies of sorrow, such transports of joy? Who ever evoked such ethereal and diaphanous beauty from the upper reaches of the violins and woodwind? Who ever produced such sonority and such golden, velvet notes from the heavy brasses with never a shadow of forcing? Who ever brought out such power and weight and stupendous grandeur in an ensemble fortissimo without the slightest suspicion of noise? Who ever made each motive to stand out in cameo-like relief from the background, or network rather, of woven melodies? Who ever shaded and combined these motives so that the most beautiful and luscious harmonies should result from their overlaying and overlapping to float outward and reach the ear of the rapt listener? Who ever threw upon the air such perfect contour and subtle melody with each motive? Who ever made of his orchestra such a glowing and iridescent palette? Who ever transformed music into incandescent heat? Who ever made every man who played under his fiery baton a virtuoso for the time being? Who ever projected such an electric thrill through an audience? And what conductor ever roused an audience to such frantic delight and such torrents of applause when he appeared on the platform?

No; there never was—and probably will never be—such a conductor as Anton Seidl, for the conditions of the present day forbid it.

Is it any wonder, then, that I was fascinated by that gorgeous music and that I still hear it in my memory?

Die Meistersinger is a work that appeals greatly to a violinist, for the orchestral score is so rich for the strings. Many of the most important motives, indeed, are introduced on the violins and violoncellos: for instance, *Walking Love* is first heard from the violoncellos; the first violins announce the beautiful Saint John; Sachs' Good Nature also comes out on the violins; the gracious Patronal Motive of Nuremberg is ushered in by the violoncello and taken up by the viola and woodwind before all the strings sing it and weave it over and over in an ecstasy of joy and loyalty; Saint Crispin is given for the first time from the second violins and violas; the Peace of the Summer Night appears on the first violins; Sachs' Profound Emotion is first expressed on the violoncellos; and there are others.

The whole score is so filled with gorgeous and exuberant melodies that *Die Meistersinger* will stand forever a masterpiece among masterpieces; and it will always be beloved by fastidious musicians.

I am surprised that I took in as much as I did on that first hearing; for, on the many subsequent occasions when I heard *Die Meistersinger*, I had nothing more to discover but more beauty. All the main features I caught; and although I did not know all the motives by name, I heard them as they appeared, one by one, and I recognized them when they returned, even when combined with new phrases. I am not taking any credit to myself for this comprehension: I think I heard everything because the work was so clearly and so sympathetically conducted and so carefully sung and acted. Every small part was as finished as the greatest part, even to the dancing of the

joyous little tailor in the last act to the words "Der Schneider! Der Schneider" who has only a few bars for his exuberant performance.

Splendid as the acting was and delightful as the stage pictures were, the orchestra claimed my first attention. Under Seidl's magic wand the orchestra seemed to be creating everything that happened on the stage; or, in other words, the stage pictures and the singing and the acting all seemed to be evoked by the conducting of Seidl. Every personality and every instrument was so perfectly controlled, instructed, and vitalized by Seidl with every wave of his long, white stick (and he used a very long, thin one) that he seemed to be a magician creating the whole drama to an ever-flowing river of melody.

What a perfect Eva Frau Seidl-Kraus presented! I saw a number of Evas in later years, including that of Emma Eames (who made the role too aristocratic and too English), but in my opinion no one ever looked or played, or sang Eva so well as Frau Seidl-Kraus.

Perfectly costumed, like a Cranach portrait, with slashes and puffs in bodice and sleeves, looped-up skirt, quaint velvet cap, girle full of dangling chains, plump figure, blue eyes, flaxen hair in long braids, and round, smiling red mouth, this Eva Pogner looked like a lovely German wax doll, from a Nuremberg toy shop. And Frau Seidl-Kraus had the quaintest, most naive, and the most delightfully fresh, girl-like manner, exactly suited to the role; I can now hear her clear, silvery, coquettish "Nein, Meister Nein," in reply to Hans Sachs' questions when she is sitting on the little bench before the cobbler's door in the moonlight.

I never saw a David who skipped about so gaily and who gave so exactly the idea of an apprentice as Kramer; and the Magdalena, to whom he played, was none other than the famous Marianne Brandt, a veteran Bayreuth artist.

I forget who Pogner and Beckmesser were; but they, too, were better than any singers I subsequently saw in these parts. I also forget who played Walther von Stolzing; but Max Alvary sang and acted Walther much better in the next season. Of course, Hans Sachs was played by Emil Fischer, his star-part, even surpassing his stupendous Wotan.

Returning to my impressions, I was literally caught up in the air by the Saint John motive accompanying Pogner's description of Saint John's Day, the coming festival, and the pledging of his daughter Eva's hand as the prize for the best song—a melody which the violins and wood-wind continue to sing until you almost fancy the orchestra has become a leafy thicket where myriads of nightingales are trilling and calling. I thought when I heard this for the first time that Saint John was one of the most beautiful melodies ever penned,—and I have never changed my opinion.

How I loved Walther's Am Stillen Herd in Winterzeit, with its orchestral suggestions of rippling forest-leaves and warblings of birds; and how I delighted in the rendering of the *Tabulatur Ein jedes Meistersingers Bar*, by Kochner (the baker); and splendidly done, too, by a person whose name I forget, although I remember his unctuous and almost Falstaffian sense of humor as he ended each line with the florid passage, which the violins pick up and finish with an emphatic trill.

When the curtain fell on the first Act, I sat still and pondered over all I had just seen and heard. Yet I was to be even more enthralled by the second act.

When the curtain revealed the little street



ESTHER SINGLETON.

author of a long list of books on artistic and literary subjects, counts among her titles a translation of Lavignac's *Musical Dramas of Richard Wagner* and an original *Guide to the Opera*, both of which have long been standard works.

Miss Singleton has two hobbies—Wagner and Shakespeare. Her latest book, *Shakespearean Fantasies*, was published in October. It is a collection of dream stories, fictional in character, in which the author meets various Shakespearean personalities and has adventures and conversations with them. The title is inspired by the familiar musical term from the Italian—*Fantasia*—which permits the author to play around the Shakespearean themes ad libitum.

Miss Singleton is a native of Baltimore, Maryland, but for years has made her home in New York.

in Nuremberg in the dusk of evening with Pogner's gabled dwelling on one side and Hans Sachs' quaint little house on the other, shaded by a large elder bush, and many little gabled houses placed along the winding street, I saw a German town of the kind I had known from early childhood, in a little volume of Nursery Rhymes and *Canzons*, illustrated by Ludwig Richter, which I possessed among my earliest books. And as I revelled in the quaint little town, my ears were filled with that graceful and tender Saint John melody running through the orchestra all the time, now on this instrument and now on that, until the whole scene became aglow with the magic and mystery of Midsummer Eve.

Incomparable Second Act! It stands alone in the great list of music-dramas, just as the second act of *Tristan und Isolde* and the third act of *Die Walküre*. Everybody who loves *Die Meistersinger*, I hope, will forgive my going into these familiar details, as I recall my memories. In all the events of Saint John's Eve—including Sachs' finishing of Beckmesser's shoes, Beckmesser's Serenade, the flirtation of Magdalena and David, Eva's visit to Sachs, and the attempted elopement of Eva and Walther—the characters reveal themselves more and more; and the orchestra annotates these happenings as well as expressing the thoughts and emotions of the actors. There is a good deal of childish humor and even crude horseplay, it is true; but this suits the place and period and the simple people represented. Yet, mingled with all this musical joking and jesting—in which the orchestra takes its part—there are, contrasted with marvellous skill and taste melo-

(Continued on page 14)

Marionettes the Event

of Paris Winter Season

Eidé Norena's Successful Debut in *William Tell*.

PARIS.—The great event in Paris during the Christmas season was the coming of the Teatro dei Piccoli of Vittorio Podrecca to the large hall of the Salle Pleyel, where it is remaining until the middle of January.

The opening night was a triumph for the small wooden comedians, and an ovation was accorded both the remarkable director and his excellent company of singers and marionette manipulators. The program consisted of *Cendrillon*, Jean Messager's opera, *Burletta* by Gioacchino Rossini, and a music hall program. Lia Podrecca, the wife of the director, and the possessor of a brilliant and beautiful coloratura soprano voice, was excellent as the Fairy in *Cinderella* and Berenice in the Rossini comedy. The Prince Charming was excellently sung by Carlo Pessina and Rosina Zotti's musically portrayal of *Cinderella* rounded out a company that was first class throughout.

The music hall numbers included the old favorites without which the Piccoli can never close their performance, namely the famous music master, the colored Salome, the trained donkey and several inimitable clowns.

Although engaged by Sol Hurok for an American tour, there is such a demand for the Piccoli that it is doubtful whether they can reach the United States before the season of 1931.

EIDE NORENA SCORES AS MATHILDE

Another musical treat was the debut of Eidé Norena, the popular Norwegian soprano, as Mathilde in *William Tell*. In a gorgeous olive green riding habit trimmed with silver, she looked enchanting and made the comparatively small part stand out by the perfection of her singing and the sheer beauty of her voice.

The *William Tell* of John Brownlee, a young Australian baritone who has quickly risen to a leading position in the Paris Opera, showed him to be the possessor of a beautiful voice and profound dramatic ability. It seems only a question of time before Brownlee will have won a place among the leading baritones of the day. He has every necessary quality—voice, youth, dramatic ability and, most important, a capacity for hard work. N. DE B.

Mozart's Don Juan

By Ernest Knoch

The present performances of Don Juan by the German Grand Opera Company, in contrast to the successful revival of the opera by the Metropolitan Opera, will give cause to interesting observations regarding the fundamental differences in the conception of the work, and the line of approach in bringing the 150-year old masterpiece near to the listener of 1930.

The viewpoint of the Metropolitan is decidedly Italian, that of the standard opera buffa, and was carried through with admirable consistency.

True, Mozart set to music the originally Italian text of Da Ponte, true to form with all the contemporary trimmings. But we shall present this German work in the German language and view it from the lofty heights of Mozart's music, not from the level of Da Ponte's naive libretto—and, guided by the character of the music only, now sparkling, brilliant, light-hearted, then austere, divine, of solemn grandeur—we arrive at what we believe an essentially different conception of the most dramatic work of the greatest German genius of melody.

The first four bars of the overture already are the keynote to our conception. Mozart, with his unflinching genius for musical characterization, never would have written them as an introduction to a mere humorous play of frivolous rococo-amours, with the hero-villain finally getting his deserts, conventional virtue triumphant.

Those crashing ominous accords reverberate in our ears as a threatening token of impending disaster, all through the merry play of the peasant scenes and the amorous escapades of the reckless Don. We feel: Drama stalks through the opera buffa, reach-

ing divine heights in the wonderful adagio-terzett before the minuet-scene (with the quartet in Fidelio one of the deepest revelations in the classical opera literature)—until those first accords return in terrific intensity and bring with the stone-guest doom to the hero and retribution to his victims. Don Juan, the super-lover, the reckless and relentless champion of the eternal urge of the race, against whose persuasive charms the pride and restraint of innumerable loving women went to naught—such is the hero of a "comédie humaine" with a deeply tragic note, into which the noble power of Mozart's music transformed Da Ponte's "Dramma giocoso"—the same power which created out of Shikaneder's childish-naïve text of the Magic Flute, a sublime song of songs of triumphant humanity.

In general: we believe that all revivals of works of bygone periods—irrespective of their valuation as classics by the historian—have only as much claim to the live interest of modern audiences, as they can be humanized, brought near to the hearts of the listeners through timeless traits of eternal human drama. Otherwise the attitude of the hearer comes dangerously near to the respectful awe before a museum-exhibit. If we force singers or actors into a mystic classical rite as into a straitjacket, we snuff spirit and life out of them and the work they are to perform. Some puritans are pleased; the "style" is saved but—the work is dead. I base this observation on the presentation of a Handel-opera I heard last spring in Europe.

But, to return to Don Juan: we refrain, logically, in our comedy humaine from introducing any of the stereotyped figures of the "comedia,"—and if it were only Taddeo in the disguise of Masetto. The very natural love of the healthy, sensuous peasant-girl Zerlina would appear to us then as a distressing perversity. On the other hand we don't mind noting that Donna Elvira in Molière's original Don Juan was a nun, escaped from the convent and lured by the great love into the treacherous delights of earthly love.

Opera must be before everything good theatre. The play is the thing also here—it means concentrated swift action, unhampered by such numbers of the score which are only a tribute to the contemporary operatic usage or the demands of a certain prima donna or tenor. So we feel at liberty to omit for instance Ottavio's aria, Dalla sua pace, which Mozart wrote for the Vienna production in behalf of the tenor Morella, who felt the "il mio tesoro" beyond his technical powers; while Elvira's aria, "Mi tradi quell' alma ingrata" also was written after the world-premiere of Don Juan in Prague, October 29, 1787, for the famous Viennese prima donna, Cavalieri.

Finally: The buffo-finale is quite evidently a concession to that majority of the public who want their happy ending. It appears as a superficial appendix in the organic structure of the work, and weakens decidedly the grandiose climax of Don Juan's death scene, wherefore it has been omitted in most German opera houses since a hundred years.

All these trimmings and operatic frills were necessary to make the stupendously genial new work palatable to the audiences of 1787 which were used to a rather platitudinous fare of theatrical entertainment.

But in the same degree they stand between the modern listener and his spontane-

ous immediate love for the eminently human masterpiece.

So then—let us break down the barriers between the two centuries, sacrifice what is earthly and timebound in the form, to unfold unobstructed to the public of our time the teeming life, gaiety, passion and dramatic power in Mozart's immortal Don Juan.

Clevelanders Delighted With Visiting Artists

Works Heard for First Time Here

CLEVELAND, OHIO.—To say that guest conductor Fernandez Arbos was a sensation with the Cleveland Orchestra is to give a half-hearted version of the affair. This Spanish conductor caused hardened old timers to open their eyes and see new values in the works played by the orchestra under his deft baton.

The program chosen by this visiting genius was the Freischütz Overture, the D minor Symphony of Cesar Franck, Halffter's Sinfonietta in D major for eleven soloists and string orchestra (new to Cleveland), and the inevitable Spanish group: the Intermezzo from Goyescas, by Granados, and La Feti Dieu a Seville and the Triana from the suite Iberia by Albeniz-Arbois (also new to Cleveland).

Another distinguished visitor came the following week. This was Serge Prokofieff, famous Russian composer, who played his own First Piano Concerto, op. 10, in D flat (first time in Cleveland), and conducted the Cleveland Orchestra through the intricacies of his Pas d'Acier, a strange sort of ballet inspired by the mechanical age, which seemed

to consist mostly of noise and curious rhythmic effects.

Rudolph Ringwall, assistant conductor, took charge of the rest of the program, which was made up of Sinigaglia's Le Baruffe Chiozzotte, Stanford's Irish Rhapsody, and the Rimsky-Korsakoff Capriccio Espagnol.

An unusual and beautiful thing was done by Caroline Hudson-Alexander when she sang before the Fortnightly Musical Club in the Statler ball room. Five settings of Goethe's poem, Kennst du das Land? were given, including those by Beethoven, Schubert, Schumann, Liszt and Thomas. The rest of the program was made up of arrangements of old songs by Francis Hopkinson and Samuel Endicott, and a group of modern songs by Arnold Bax, Cecil Forsythe, Howard Hanson, Ossip Gabrilowitsch and Ivy Keyne. The accompaniments were played by Hugh Alexander.

Arthur Quimby gave an evening organ recital at the Museum of Art, playing Mendelssohn's Sonata No. 1, the Schumann Canon in B major, the Bach Sonata in G major, Franck's Chorale in E major, the Scherzetto by Vierne and Karg-Elert's Legend of the Mountain.

Three young people gave recitals during the same week. These were Ross Ettari, Cleveland pianist, who played a program of Bach, Gluck, Schumann, Liszt and others at the Statler ballroom; Ailsa Craig MacColl, Philadelphia pianist, who gave us Bach's French Suite No. 5, the Glazounoff Theme and Variations, Revel's Sonatine, and an interesting short group by Bax, Medtner and Debussy; and Mildred Olga Smith, young Cleveland soprano, just returned from studying in Italy, who gave a song recital in the ballroom of the Public Auditorium. E. C.

Tibbett Starring in Moving Pictures

Evans & Salter announce that Lawrence Tibbett, Metropolitan Opera baritone, has signed a long term contract in which he will appear in at least one featured screen production yearly for Metro-Goldwyn-Mayer.

It was made clear by Evans & Salter and the motion picture company that the arrangement for regular screen appearances will not interfere with Mr. Tibbett's engagements at the Metropolitan Opera and his concert work. The contract with Mr. Tibbett was entered into between Nicholas M. Schenck, president, and Louis B. Mayer, vice-president in charge of production, for Metro-Goldwyn-Mayer, and Lawrence Evans, of Evans & Salter, representing the singer, after the final assemblage of the singing and talking all-technicolor film.

The Rogue Song, which marks his first venture before cameras and microphones, is now being shown at the Astor Theater, New York.

What is considered by the parties to the contract to be of the greatest underlying significance is the general plan involved to develop for the screen an individual and distinct type of musical entertainment. What is looked for as a result of the movement, of which the singing of Mr. Tibbett may be regarded as the first definitely constructive step, is not a transfer of grand opera to the screen, nor a bodily taking over of light opera. Those who have been working on the possibilities of musical development on the screen believe that while ultimately grand opera may become popular

to picture-goers, the best hope of the screen's success along musical lines lies in developing its own individual methods.

Mr. Evans stated that, while many artists have appeared in short subjects, Mr. Tibbett is the first opera star to complete a full length all talking film, and it is now forecasted that since the way has been paved with Mr. Tibbett, it is only a matter of time before the great talents, which hitherto have been reserved exclusively for opera and concerts, will be available to the great cinema-going public throughout the world.

Mr. Tibbett takes the position that he enjoys both classical and popular music, each on its own merits, and that nothing of artistic or educational purpose is lost in giving the public both varieties through the medium of moving pictures if done in a high-class manner.

"Motion pictures have taken up the broad task of developing a love of good music in the public," Mr. Tibbett said, in commenting on the situation, "and will unquestionably have a very far reaching effect in making classical music familiar to everyone. I think that few persons realize the tremendous impetus to music which lies behind the efforts of motion picture producers to secure the best available talent for their photo dramas."

"The Rogue Song, which was directed by Lionel Barrymore, is said to be a sample of the new type of photoplay entertainment, of which Mr. Tibbett's permanent engagement with the films is asserted to presage," Mr. Evans concluded.



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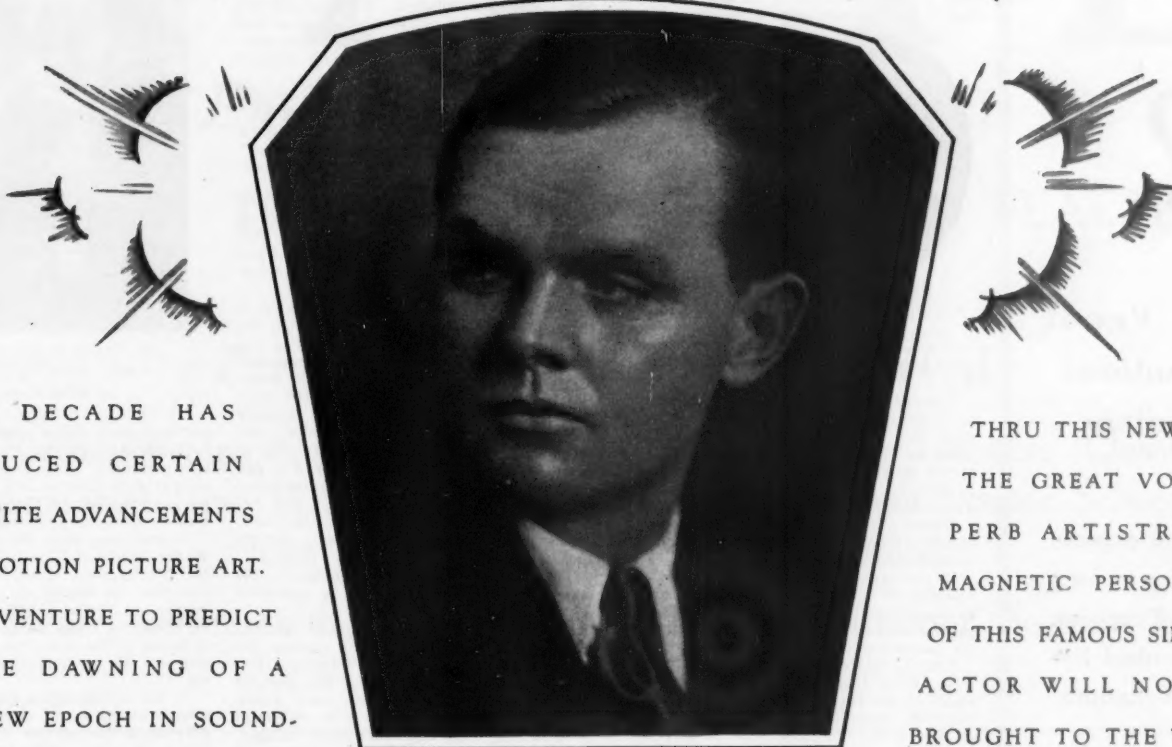
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LAWRENCE TIBBETT SIGNING ONE OF THE BIGGEST OF MOVIE CONTRACTS.

The principals to the signing of what is considered one of the biggest moving picture contracts are here shown: (Left) Lawrence Evans of Evans & Salter, managers of Tibbett; (center) Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, and (right) Lawrence Tibbett, popular baritone of the Metropolitan Opera.

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BREATHING

By Frantz Proschowski

ARTICLE II

[This is the second of a new series of articles by Frantz Proschowski, which the MUSICAL COURIER is printing because of the unusual interest manifested by readers of the earlier series. The first of the current articles appeared in last week's issue.—The Editor.]

Breathing is more often misunderstood than any other branch of the art of singing and in consequence more frequently abused.



FRANTZ
PROSCHOWSKI

How often we hear untrained voices produce lovely free tones throughout the entire voice-range with no thought of breathing. Later, after one or two years of bad training, we may hear the same voices but with harsh, unmusical, forced qualities.

No one can dispute the fact that natural breathing must be the only perfect way to breathe. Voice is exhaled breath converted into tone. Since exhaling is the return movement of inhaling, the latter concerns us first.

The first consideration will be the quantity of breath to be inhaled; the breath must be deep, full and generous. If we accustom ourselves to taking but one quantity of breath we should have the same amount for all phrases. Common sense tells us that this would be impractical.

Nature has a perfect way for us to breathe; therefore let us analyze inhaling in accordance with nature.

In the explanation of "tone-thinking" we find that while the mind thinks what we are to express with the voice the breathing apparatus naturally and automatically inhales the quantity of breath we need.

Natural inhaling is through the nose; and if we relax from the nerve center in the small of the back, the breathing apparatus functions immediately in coordination with all movements concerned; that is, there is a lowering and expanding of the abdomen which permits the diaphragm to sink and create a vacuum, automatically filling the lungs to a comfortable capacity and expanding the chest to a degree commensurate with the capacity of the breath inhaled.

In most breathing methods the main factor seems to be inhaling by directly trained movements of the upper or lower chest, the abdomen, and the muscles of the back and diaphragm. All these parts of the breathing apparatus have their importance, but if we directly train them their functions become mechanical. Do you not remember a time in your own experience in singing when you forgot how you breathed—perhaps did not even notice that you took a breath—and still you sang better than when you prepared that big breath, with full chest, powerful diaphragm, and solid, drawn-in abdomen? Our desire is to guard against mechanical, artificial inhaling, which could only reflect its own artificiality. Inhaling can be free only when the mind is subconsciously directing its movements. Artificial breathing methods usually develop what is termed support, support through raising the chest and drawing in the abdomen and diaphragm; this produces a pressure against the larynx which it must resist, causes hard, instrumental tone qualities, and makes the singer grow red in the face in his effort to sing.

If, on the contrary, we inhale naturally through tone-thinking and physical relaxation, we create "self-support" through the elasticity of our breathing organs, that all-important something always lacking in methods which train compression through direct muscular movements.

Only nature's way of breathing, the result of tone-thinking that is rhythmic and spontaneous, can produce ideal singing in which range, quality, and quantity are freely produced and in which the voice responds to the finest nuances of expression. Our breathing organs develop to their fullest extent if we use them correctly in accordance with the principles given us by nature. The repetition of any exercise in rhythm—in progressive graded steps will train natural breathing. Learn to hear perfect vowels; normal resonance and brilliance of tone will immediately establish breath control. The mind being occupied with different parts of the breathing organs can only distract the artist from his real purpose. The physical breathing and vocal organs must be slaves to the artist's mind.

The term "self-support" in breathing may

be new to my readers; it is simple to understand. The moment "tone-thinking" has adjusted the quantity of breath to fulfill the mind's demand and the physical organs are ready to produce the voice, there is a moment's hesitation or standstill. Then, as we release this momentary standstill and articulate a perfect vowel or word, our process of self-supporting breath controlled through the tone has been established. We may call this the amalgamation of mental demand and physical response, a point of contact, a sensing of the tone in accordance with nature's principles of singing.

A most important part of the development of nature's way of breathing is a thorough musical understanding of rhythm. Singing is nature's music; rhythm is music's cornerstone. We therefore easily see the importance of rhythmic breathing in singing.

Since this article on breathing is constructed on "tone-thinking," the subject matter of my first article, let us realize that the mind is guiding the physical organs and that mental concentration is of the utmost importance.

The most essential element in singing is the expression of our message through the voice in its fullest beauty; therefore a student should never forget to sing beautiful tones in either song or exercise. This raises the standard of "tone-thinking." The more we concentrate on our subject, the stronger is the impression on our vocal memory, and the vocal memory builds the ladder of progress. As it records on the mind from day to day it raises our standard in progressive steps towards perfection.

All vocal expression represents the mind; consequently the directing motive power in singing is the mind.

Tone-thinking is a salient point in the construction of the thought to be expressed with the voice.

Inhaling will provide the breath for expressing the thoughts and will provide the physical motive power while thinking. Exhaling is the motive power of the physical organs converting thoughts into vocal sound.

Nature is more exacting in its judgment of breathing than any man-made method. Every muscle pertaining to breathing will work simultaneously, spontaneously, and in perfect coordination with voice production when the mind directs it in accordance with nature's laws of breathing.

Any artificiality in breathing will interfere with the very intricate complex of reflex action which keeps that wonderful balance and contact between that which we wish to express and the physical action of the organs that coordinate with the mind in expressing the most subtle moods and sentiments that go to make the art of singing a perfect art of expressing the mind. Therefore beware of artificiality and develop an understanding of nature's laws.

(Article III in next week's issue.)

Curtis Institute Students Win Success

Charlotte Simons, lyric soprano, a student of Mme. Sembrich at the Curtis Institute of Music, and Iso Briselli, a student of Efreim Zimbalist, were selected by Mr. Hofmann as assisting artists at his concert before the Philadelphia Forum in the Academy of Music on January 3. Miss Simons, who recently made her debut with the Philadelphia Grand Opera Company, was one of the soloists in the Christmas performance of the Messiah given by the Apollo Club and combined choral societies of Chicago on December 27. Edgar Nelson conducted, and the Chicago Symphony furnished the accompaniment.

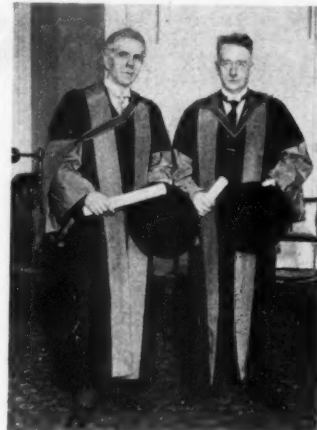
The Contemporary Club of Trenton heard Curtis Institute artist students in a program on January 9. Tatiana Sanzowitch, a pupil of Mr. Hofmann; Arthur Holmgren, a pupil of Mr. Connell, and Paul Gershman, a pupil of Mr. Zimbalist, appeared. Joseph Rubanoff, student of Mr. Kaufman, accompanied the soloists. On January 12 a program was given at the Hill School by Florence Frantz, student of Mme. Vengerova; George Pepper, student of Mr. Auer, and Max Aronoff, viola pupil of Mr. Bailly. Theodore Saldenberg was the accompanist. Concerts in the latter part of December included a program at Cedar Crest College, given by Martha Halbwachs, Edna Hochstetter, Carmela Ippolito and Sonia Hodge. The same group appeared at State Teachers' College, East Stroudsburg, Pa.

The radio programs, broadcast from Casimir Hall over thirty-one stations of the Columbia Broadcasting System, have included performances by Josephine Jirak, contralto;

Jorge Bolet, pianist; Judith Poska, violinist, and Conrad Thibault, baritone, in addition to the others mentioned. The Swastika Quartet appeared in the second concert at the Pennsylvania Museum with Miss Jirak, Miss Frantz, and Mr. Aronoff as assisting soloists.

Dr. Killeen Honored

Dr. John J. Killeen, well known throat and ear specialist of Chicago, was recently honored by the National University of Ireland, receiving the degree of LL.D. Dr. Killeen has long been known in Chicago as a brilliant and inspiring instructor in advanced medical and surgical methods. Within the



DR. JOHN J. KILLEEN AND
PRESIDENT COSGRAVE
of Irish Free State.

last few years, at the great international and religious congress held there, Dr. Killeen was personally attached to the visiting dignitaries from Ireland and particularly to the late Primate of All Ireland, His Eminence Patrick Cardinal O'Donnell.

In bestowing upon Dr. Killeen the degree at the National University, the president, W. T. Cosgrave, stated: "I beg to inform you that the Senate of the National University of Ireland has bestowed the degree of Doctor of Laws (honoris causa) on you in honor of the place you hold in your professional life in the United States of America."

In the accompanying picture, Dr. Killeen, who is known to all singers of Chicago not only as a doctor, but also as a friend of music, is shown with President Cosgrave, who was likewise honored with the same degree by the National University of Ireland, of which he is president.

Ethel Luening Sings in Cincinnati

Ethel Codd Luening, soprano, who has been heard at a number of New York concerts this season, gave a program recently before the Cincinnati Club and duplicated the success which has been hers everywhere she appears. The day after the recital the Cincinnati Inquirer commented on the beauty of Miss Luening's voice, on its extraordinary flexibility and light character, and also on her personal charm. Following this appearance, the soprano was entertained at the home of Mr. and Mrs. Ralph Heaton, the guests including many people prominent in the musical, social and business life of Cincinnati.

One of Miss Luening's most recent New York appearances was at the concert of the League of Composers on January 12. According to the New York Times, "Miss Luening sang Evelyn Berckman's Spring in the Orchard, accompanied by the Russian String Quartet, and Georges Migot's Homage a Thibaud de Champagne unaccompanied, but perfectly on pitch, and sustained the interest of the audience in a difficult task."

Brady Pupil Gives Recital

Stephanie Wall, mezzo soprano, who delighted an audience at Steinway Hall on January 12 by the lovely quality of her voice and the charm of her interpretations, is an artist-pupil of William Brady.

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NEW YORK CONCERTS

JANUARY 21

Nella Miller

Nella Miller, a graduate student of the Juilliard School of Music and prize winner in a contest sponsored by the National Federation of Music Clubs, gave a recital of uncommon interest in the afternoon at Town Hall. Beginning her program with Bach transcriptions by Busoni and Hess, she proceeded to Schumann's Davidsbündler and concluded with pieces by Chopin, Brahms and Debussy. Rarely indeed has a young artist made such an auspicious debut in this city. Her playing revealed a lovely tone, an accurate technic and musicianship of a high order. This gifted young pianist has the fundamentals necessary to attain eminence in her art, and her audience told her so in definite terms.

Saint Cecilia Club

The Saint Cecilia Club, now in its twenty-fourth season under the direction of Victor Harris, gave the forty-ninth concert of its

career on Tuesday evening, appearing on this occasion for the first time in Town Hall after many years in the ballroom of the Waldorf. Mr. Harris opened his program with one of his own works by way of prelude, entitled A Grace Before Singing. Other important numbers on the program were Edgar Stillman Kelley's Israel, which was composed for the club in 1919; an antiphonal double chorus, unaccompanied, by Randall Thompson, entitled Pueri Hebraeorum; The Bridal of Weetamoo by Percy E. Fletcher, composed for the club; and Marin's d'Islande by Felix Fourdrain.

Mr. Fletcher's choral song, a setting of Whittier's words, had its first performance on this occasion, and proved to be well made and conservative. In other selections the chorus was heard with several attractive forms of accompaniments, The Swan having harp and cello, this famous tune being set for chorus with words by Carl Engel, and the Chanson d'Amour by Hollman with cello obligato. The cellist of the occasion was Horace Britt, who also played several solos;

the accompanists, Joseph Adler and Willard Selkberg, and the harpist, Leone Petigrew.

The Saint Cecilia Club is always astonishing at its first appearance each year. One forgets how good it was on former occasions, and is inclined to say that it has improved. Improvement, however, is a thing which has seemed impossible to this club now for a good many years. Mr. Harris is not only a musician who understands or feels perfectly the correct interpretations of the music, he is also a conductor who knows how to appeal to his chorus in a manner that encourages them to give always of their best. This in itself is an art in which many a great musician fails, for mere knowledge of music is not sufficient to make a great choral conductor.

Town Hall proved to be a pleasant enough place to have the concert. Cards were issued, as they always had been for the Waldorf concerts, without reserved seats, and in spite of the usually frigid atmosphere of the concert hall, which differs greatly from the elegancies of the ballroom, there was a social air to this affair that proved to be very attractive, as always in the past at the old Waldorf.

Jascha Heifetz

A recital by Jascha Heifetz is always an event of outstanding importance, and his first appearance this season, in the evening at Carnegie Hall, was no exception to the rule. His technical equipment is as flawless as ever, his tone as warm and full as at the outset of his American career. Musically, his respect for form may well serve as a model. As an interpreter, he may not sway like a caged bear, or toss his head, or wave his bow arm in the air; but his art as reflected in the sensuous quality of his tone, his extraordinary command of light and shade, together with his unflinching regard for musical values, is absolute.

Mr. Heifetz's catholic taste as a program-maker was demonstrated long ago. Thus, he opened his list on Tuesday evening with a songful old sonata by Tremis, to which were added a noble largo on the G string by Clerambault, the familiar Tambourin of Rameau, in an unbearably thick arrangement by Joseph Achron, the Chaconne of Bach and an interesting group of lighter pieces labelled Godowsky, Milhaud, Strauss, Dinico-Heifetz, and Honegger. For novelty the violinist introduced a concerto by Liapounoff. Written in one movement, it is a workmanlike composition, agreeable to the listener and effective for the performer, hence a welcome if not highly important contribution to the library of violin music. There were several repetitions and, in response to the great enthusiasm of the throng that filled the hall, encores without number.

JANUARY 22

Harold Morris

Harold Morris gave a recital at the Institute of Musical Art on Wednesday evening. He played an exceedingly interesting and attractive program—at least, it was all extremely interesting and attractive except the final numbers, a Mazurka and a Polonaise by Chopin, which sounded terribly flat, "rhythmic" and tinkling after the Debussy and Ravel pieces. Mr. Morris began his program with music by Loeillet, Scarlatti, Rameau and Bach, the Rameau being the Tambourin in the extraordinarily expressive and lovely Godowsky transcription, and the Bach In Dir Ist Freude, as transcribed by Busoni. In this music Mr. Morris brought out the contrapuntal lines with beautiful clarity and yet achieved sonority, without overuse of the pedal and the possible resultant thickness. The Etudes Symphoniques of Schumann followed, and were given with poetic and thematic understanding, the melodic line sympathetically expressed, especially in the fine, long finale, with splendidly sustained interest. Best of all, however, to the taste of this writer, were the Debussy and Ravel pieces. These were La Cathédrale Engloutie, Minstrels and Ondine. It seemed that Mr. Morris was particularly successful with the Cathedral and Ondine. The quiet mood picture built up by him in his interpretations of these pieces was strikingly colorful and possessed a cumulative effect that became thrilling before the last notes were struck. That is the way Debussy and Ravel should be played, and those present in the audience must have been deeply impressed by Mr. Morris's poetic and musicianly understanding of the music of these two great French modernists. There were numerous encores.

Rhea Silberta

The last of the Rhea Silberta lecture recitals for this season had for its subject Wagner. To Miss Silberta goes the credit for having achieved an almost impossible task

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in that she was able to cover the wide and important subject of the great "Meister" in the limited time at her disposal. She did this without seemingly cutting too far and wide in her omissions, and very deftly brought out the human interest side of the composer. One left with a graphic impression of his personality, an erratic and erotic temperament, a beauty loving soul, an extravagant creature whose only god was music, one who had a definite purpose in life and who left nothing unturned in accomplishing his end.

Miss Silberta very clearly traced the important facts of Wagner's life, a life which, as she pointed out, cannot be divorced from his music, as all the incidents in it affected his artistic products.

As usual, Miss Silberta interspersed her talk with a few of her valuable, humorous and cryptic remarks, a spontaneous characteristic of the speaker which, with her knowledge of music and musicians, makes her talks very interesting and attractive. Before closing Miss Silberta dwelt on the Leitmotives which underlie the Wagner operas, and in a few clear sentences told of Wagner's principles and ideas in following this mode of writing.

Assisting the speaker were Ann Goddard and John Carroll, who sang excerpts from Tannhäuser, Siegfried and Walküre. The artists showed an appreciation of Wagner both from an interpretative standpoint and a beautiful diction.

Sophie Braslau

The fifth concert in the Judson Celebrity Artists' Course at Carnegie Hall served as the vehicle for Sophie Braslau to give her only New York recital of the season. The famous contralto drew a large audience which showed its appreciation of the well arranged and beautifully sung program by showering spontaneous applause upon her whenever opportunity offered.

The program opened with numbers by Hugo Wolf and Erich Wolff, following which came songs from the pens of Respighi, Ravel, De Falla and Ponce-Heifetz. Rachmaninoff's dramatic Fate made up the third group, and the program closed with a poignantly beautiful Hebrew Melody by Joseph Achron; The Cloths of Heaven, Thomas Dunhill; An Explanation, Coleridge-Taylor, and Cyril Scott's The Trysting Tree.

Miss Braslau's linguistic ability is well known and therefore it was not surprising that she overcame with apparent ease the difficulties of singing such a program convincingly in six languages—German, Italian, Spanish, Russian, Hebrew and English. She passed from mood to mood with an intelligence which again confirmed her grasp of various styles and schools, and her impressive interpretations gave validity to the poems as well as to the music. Miss Braslau achieved eloquence and made a tremendous impression in some of the more emotional songs. The entire structure of her program and her interpretation was admirable and gave further proof of her knowledge not only of music but also of the exigencies of the recital stage. Miss Braslau is heard all too infrequently to satisfy the large following which she has in the metropolis.

Louise Lindner was the accompanist.

Stell Andersen and Silvio Scionti

The two-piano recital given by Stell Andersen and Silvio Scionti at Town Hall programmed Louis Victor Saar's adaptation of Mozart's Double Concerto in E flat and Castelnuovo-Tedesco's Alt Wien as the ensemble works; solo numbers for both artists were listed between these two.

The impression received from the artists' performance is one of an unusual sympathetic combination of temperaments, a union of purpose which reflects itself in balanced and well proportioned playing, beautiful musical effects performed with one heart and one

(Continued on page 16)

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The Hart House String Quartet have gone far in the art of quartet playing. Their intonation is as good as one could wish to hear, octaves and unisons quite exceptionally good; and they have a real swing . . . We seldom hear our contemporaries presented so intelligently.

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They can be favorably compared with the most reputed ensembles that we know of.

MONDE MUSICAL—

They immediately established themselves as one of the best quartets in the world.

PARIS DAILY MAIL—

The quartet's tone is beautiful in every degree of intensity, from a truly ethereal delicacy, to a sonority of astounding volume.

MAURICE RAVEL— *writes*

"I was sorry not to be able to come and hear, and shake the hands of, the remarkable artists who interpreted my work with so much musicianship last year . . ."

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FEBRUARY 21

BEETHOVEN..E Flat Major, Op. 74
HAYDN.....G Minor, Op. 20, No. 3
SCHUBERT....D Minor, Op. Posth.
(Death and the Maiden)

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Die Meistersinger Under Anton Seidl

(Continued from page 7)

dies and harmonies of superlative beauty. We hear among these the Patronal Motive of Nuremberg, a little pompous, but ceremonious, joyful and rather graceful; Sachs' musings under the elder bush on the new style of music he has just heard from Walther, concluding with that little gem of nine bars only, *Dem Vogel der heut' sang*; Eva's characteristic theme on the clarinet, charming, coquettish and marvellously combined with the Saint Crispin, Walther, and Quarrelsome Beckmesser motives as Eva is talking with Hans Sachs; and the soothing

and exquisite Peace of the Summer Night, which hovers over everything.

Yet this is not all. The Peace of the Summer Night is suddenly disturbed by the horn of the Night Watchman, whose arrival prevents the lovers from stealing away. When the Watchman has departed, then comes Serenade by Beckmesser before Eva's window, which leads to the fray with David and the rushing out of their houses by all the neighbors. A street brawl follows, although nobody knows what it is all about, except Wagner, who has worked all these elements into a gigantic Bach-like fugue. Soon the whole town of Nuremberg is quarrelling and fighting to the motive of The Beating based on Beckmesser's Serenade, which has been responsible for the disturbance. Seidl made the orchestra appear actually to encourage the tumult.

Now here comes Wagner's genius; and under Seidl's baton every nuance had its proper value. The horn of the Watchman is heard in the distance. Everybody takes flight, disappearing into the little houses and shutting the doors and windows, leaving the town desolate and quiet. The beating in the orchestra calms down to nothing but a murmur from the flutes. The Watchman, arriving, rubs his eyes, thinks he must have dreamed of a rumpus and walks away slowly, singing his melancholy song and sounding his grotesque and archaic horn.

Yet more magic from Wagner's imaginative mind is yet to come. The full moon now rises and sheds its luminous beauty upon the peaked gables and projecting balconies of the little wooden houses, upon the lindens trees and elder bushes, and upon the winding streets. It is a beautiful picture, a startling effect of sudden tranquility after turmoil and uproar.

But the orchestra must have the last word.

While your eyes are delighting in the moonlight serenity and the still beauty of the quaint mediaeval town, the flutes very, very softly and very, very staccato (as Seidl conducted) played The Beating, (as if they could not forget all at once), while the violins sweetly proclaim the Peace of the Summer Night; then the clarinet softly remembers the ridiculous Serenade, as if talking to itself; and this starts off the bassoon player, who repeats the Serenade with a kind of gurgling, hoarse chuckle, as if the memory of it is so funny that he cannot get over it. And on the last note of the bassoon's raucous laughter, the rest of the instruments unite in a loud chord, as if to say: "Oh, do shut up and let us have some sleep at last!"

Oh, Wagner, Wagner!

I listened and I listened and I listened; and when the curtain fell on the bright meadow with all the people in holiday attire,

Walther having sung his prize-song, I had but one fault to find with Die Meistersinger, —it was too short!

The afternoon had gone like a dream; and when I joined the crowd, surging towards the doors, I was still in Nuremberg, bewildered with the gorgeous music.

"Oh, why was it so short?" I kept repeating to myself. At last I reached the foyer, where I was amazed to find that it was perfectly black out-of-doors and the time long after six o'clock! Die Meistersinger had been performed without cuts and I had been sitting in my chair from one o'clock to six.

I dreaded to go into the world again, or to speak of what I had seen and heard. The experience I had had was too glorious to discuss; the world evoked by that superlative music and that great magician, Seidl, too precious to dispel.

Maria Koussevitzky "Charms" in Concert With Simfonietta

Maria Koussevitzky recently appeared as soloist with the Philadelphia Chamber String Simfonietta, Fabien Sevitzky, conductor, at a concert at the Penn Athletic Club, Philadelphia. She chose for her program quaint and tuneful old Spanish songs of the seventeenth and eighteenth centuries, in which, the Philadelphia Record and the Inquirer agreed, she "charmed" her audience.

The former paper declared that these songs were admirably adapted to the warm round quality of her voice, and the latter was of the opinion that they were admirably sung by the soprano, whose own warm, rounded tones and fluent style were well suited to this



MARGARET MacDOWELL CODDINGTON,

pianist, who is to give a recital in the New Century Drawing Room, Philadelphia, on February 3. Her program will consist of the toccata and fugue in D minor by Bach-Tausig, Beethoven's rondo in G major, op. 51, No. 2, three Chopin numbers, two by Brahms, and shorter works by Albeniz, Debussy, Cyril Scott, Liszt-Stradal and Dohnanyi.

Juilliard School to Hold Competition for American Composers

The Juilliard School of Music announces its 1930 competition for Publication of New Orchestral Works by American composers. Through this competition, which results in the publication of new and outstanding works, their performance by major orchestras is facilitated. Thus it helps to meet the pressing problem of the American composer, to get a hearing for his creative effort. The Juilliard School of Music selects from the entries a given work and pays for the printing and publication of the score.

The terms of the competition are: 1, Compositions must be by native born or naturalized American citizens; 2, Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted; 3, Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known; 4, Compositions should be sent to the Juilliard School of Music, New York, before May 1, 1930. Manuscripts sent by mail should be insured and the composer's name and address securely attached. Manuscripts not selected for publication will be returned to the sender; 5, Should a composition of outstanding merit be disclosed through the competition, it will be published in the summer or autumn of 1930.

Since December, 1927, the following orchestras have given twenty-two performances of works published by the Juilliard School of Music: Boston Symphony Orchestra, conducted by Serge Koussevitzky; Chautauqua (N. Y.) Festival Orchestra, under the direction of Albert Stoessel; Cincinnati Symphony, Fritz Reiner; Cleveland Symphony, Nicolai Sokoloff; Eastman Symphony, Howard Hanson; New York Philharmonic, Fritz Reiner, and Worcester Festival Orchestra, Albert Stoessel.

Performances have been given in Boston, Baltimore, Chautauqua, N. Y.; Cincinnati, Cleveland, New York City, Philadelphia, Providence, R. I., Rochester, N. Y., Washington, D. C., and Worcester, Mass.



VERA CURTIS

Dramatic Soprano
OPERA TALKS

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Providence, R. I.
January 4, 1930.

My dear Miss Tillotson:

I am most grateful to you for giving us the opportunity of hearing Miss Curtis. She delighted us all by her art, her beautiful voice, her superb stage presence and her most delightful personality. She is very gracious and lovable and at the same time queenly in face and carriage. Her grasp of her subject and her charming manner of getting it to her audience form an irresistible combination.

Yours sincerely,
(Signed) Marion L. Misch.

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Photo by Kubej-Rembrandt

MARIA KOUSSEVITZKY

genre of vocal music. Samuel L. Laciard stated in the Ledger that the concert was one of the most enjoyable yet given by the Musical Association of the Penn Athletic Club and that the soloist was splendid.

Eastman School Announces Summer Guest Instructors

The Eastman School of Music of the University of Rochester announces the engagement as special instructors for its summer session, in the courses in Methods for Public School Teachers of Music, of Peter W. Dykema, of the Teachers College of Columbia University; George H. Gartlan, supervisor of music in New York City, and Russell Carter, State supervisor of music. Each of these men will conduct classes at the summer session for a period of one week. In addition to these visiting instructors, Charles H. Miller, director of music of the Rochester public schools and a member of the Eastman School faculty, also will conduct courses in methods.

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—Boston Post (Boston recital, Nov. 17, 1929)

"Austral's voice, one of the greatest this generation has heard and her singing of three Wagner excerpts, the best Wagner singing heard in Boston in many a long year, made this concert memorable."

—Boston Globe (soloist with Boston Symphony, Dec. 29, 1929)

"Austral sang with an opulence of voice that has probably not been matched in Boston concert hall or opera house during the present generation."

—Boston American, (Dec. 29, 1929)

"There is only one Florence Austral. What other successful artists have that critics approve Florence Austral possesses and what they lack she has in abundance. To proclaim her outstanding in her field is to proclaim a fact. She is the peerless dramatic high-voiced singer of today. She leaves an unforgettable impression upon the mind of every listener."

—Cincinnati Inquirer (soloist with Cincinnati Symphony, Oct. 25, 1929)

"Carnegie Hall resounded last night with the tones of a soprano voice which for sheer beauty of timbre, volume, range, and ease of production is probably without a superior anywhere in the world today. The possessor of this phenomenal organ is Florence Austral."

—New York Herald Tribune (Jan. 6, 1930)

"Florence Austral proved herself one of the most richly equipped sopranos of this generation. Her voice is heroically proportioned but despite its size has the limberness of a coloratura."

—St. Louis Post-Despatch (soloist with St. Louis Symphony, Dec. 20, 1929)

"Austral has unquestionably one of the finest voices on the present day stage and she uses it with complete mastery."

—Philadelphia Public Ledger (singing title role of "Aida" with Phila. Civic Opera, Jan. 2, 1930)

"Vocally in her highest estate, Florence Austral attained a lyric power and beauty scarcely matched since the golden age of dramatic sopranos, the almost fabulous era of Nordica, Ternina, Brema, and Lehmann."

—Philadelphia Record (singing Brunnhilde in "Götterdämmerung" with Phila. Civic Opera, Jan. 16, 1930)

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NEW YORK CONCERTS

(Continued from page 12)

mind, and a perfect exactness in the vibration of tones produced by both the players. The oneness of their playing is so meticulously achieved and with such apparent lack of effort that when not looking at Miss Andersen or Mr. Scionti it is at times hard to believe a duo is performing.

However, it must be admitted that it is a difficult thing not to look at Miss Andersen; she is a delight to the eye. Her classic, elegant figure, garbed as she was this day in a champagne satin gown with a wine-colored shoulder train, has an exterior poise and majesty which belies the restless temperament and emotional depth revealed in her playing of two Chopin Etudes, Schubert-Liszt's The Linden Tree and Liszt's Etude in F minor. There is a glorious sweep to her interpretations that carries the listener away from himself, something which is the result of real art.

In Mr. Scionti's playing of Scarlatti's sonata in E major, Leo's Arietta, Beethoven's Andante in F and Mendelssohn's Scherzo in E minor the audience was treated to the playing of a scholar and one who has a technical equipment of crystal purity and limpidness. All in all it was an afternoon of fine piano playing and no doubt the many admirers of the artists will be glad to know that they will again be heard in a similar program on March 3!

The Tollefsen Trio

Beginning with Beethoven at his best, that is, the beautiful and at times humorous trio for piano, violin and cello in D (from the

period of the violin concerto and the Emperor piano concerto) the Tollefsen Trio found a large house on hand at Engineering Auditorium. Saint-Saens' sonata in C minor, for piano and cello, gave opportunity to Paulo Gruppe and Mrs. Tollefsen; it went with fluency and musicianly interpretation. Recalls for the two artists followed. Winsome melodies and graceful periods follow in effective fashion in Schütt's Walzer-Märchen (Fairy-Tale Waltzes), the instruments bandying melodies back and forth, the trio sharing honors in the performance. Brahms' trio in C major closed the concert, and in this the artists reached splendid heights; a work of his mature years (it is opus 87) it contains some of Brahms' deepest harmonic schemes, broadest melodies and original rhythms. It requires artists of the first rank for its performance, and the Tollefsen surmounted all difficulties with the ease that goes with ability and experience. Frequent and prolonged applause was the portion of the trio throughout the evening.

Katharine Goodson

Katharine Goodson, among other things, proved at Carnegie Hall, on Wednesday afternoon, that seven years' absence from the New York concert stage is too long; also that she still ranks with the great keyboard masters.

Mme. Goodson has a good deal to say in her recitals, not only technically but emotionally and intellectually. With no trouble at all, she held the huge audience quite in the palm of her magical hands, charming and moving them with her beautiful playing to an enthusiasm that resulted in one of the finest tributes paid any artist this season.

Mme. Goodson again displayed the artistry which has made her an international favorite. If anything, she has gained in power and her technic has become still more remarkable. When listening to Mme. Goodson one is conscious of a comforting feeling of security; a straightforwardness that enhances her genuine ability. She is an artist of deep feeling and poetical tendencies which were shown in the Chopin. Then her dynamic power asserted itself in the Brahms sonata in F minor, given a superb rendition. The Beethoven sonata in C sharp minor, op. 27, No. 2, fared extremely well too, the first

movement notable for its sincerity and depth of feeling. Two impromptus of Schubert completed the program.

It is good to have Mme. Goodson with us again. She is a pianist of whom one cannot hear enough. It would be interesting to hear her in a series of recitals. Why not?

Olga Averino

Olga Averino, the young soprano from Boston who made such an excellent impression here in her debut recently, appeared on Wednesday afternoon at Town Hall in a second recital. This served to substantiate her former success. Miss Averino offered an unusual program beginning with Gluck, Scarlatti and the Couperin-Kreisler Chanson Louis the Thirteenth et Pavane, the latter merely vocalises, skillfully done.

Next came four beautiful Respighi songs: Pioggia, Abbandono, Invito alla Danza (which was repeated) and Soupir. These were given with warmth of tone, clarity of diction and a keen understanding of the mood of the composer. The Russian group aroused, perhaps, the greatest enthusiasm. Such gems as Borodine's Song of a Dark Forest, Christ Is Risen (Rachmaninoff) and Parassia's Song from the Fair of Sorochine (Mossorgsky) met with the audience's hearty approval and could have been repeated. Three Songs from Mediaeval Anthology (Holst), Venetian Night (Glinka-Siloti) and Rachmaninoff's Spring Floods proved highly interesting and were beautifully given.

Miss Averino overcame, with amazing ease, both the technical and interpretative difficulties of her program, proving anew that she is one of the most talented of the recent newcomers to New York. Her voice is one of lovely quality over which she has remarkable control and she has the added assets of musicianship and intellect, as well as a naturalness and charm of manner that at once wins her listeners.

The large audience remained to the end, when she was obliged to sing three of four encores. Leon Vartanian shone as the accompanist and shared in the applause. Max Hollander supplied the violin obligato for the Holst selection.

JANUARY 23

Daniel Ericourt

In the afternoon, at Town Hall, Daniel Ericourt, pianist, who has achieved European successes which have established him as one of the outstanding pianists among the younger generation, gave a recital before a good sized audience. Beginning his program with Three Sonatas by Scarlatti, he continued with numbers by Schumann, Chopin, Roger-Ducasse, Ravel, Albeniz, Fauré, and concluded with Nachtfalter by Strauss-Tausig. Mr. Ericourt revealed a good tone, brilliant and sympathetic in quality; he plays with style and taste and showed marked interpretative ability. He was well received.

Ethel Bartlett and Rae Robertson

Town Hall was filled with an expectant audience for the first appearance here this season of that excellent English two-piano team, Ethel Bartlett and Rae Robertson. The two again proved their sensitive musicianship, oneness of purpose and estimable technical accomplishments. The program comprised works by Couperin, Bach, Mendelssohn, Weber, Brahms, Schumann, Arensky, and the first American performance of a sonata by Arnold Bax, dedicated to the two recitalists.

In a short address Mr. Robertson gave an interesting description of the circumstances surrounding the composition of the Bax sonata. The work, he said, was conceived and written in a lonely spot on the Irish coast, during a country walk on a spring morning which still gave a suggestion of the recent winter. The second movement he characterized as a sea poem and the third as a folk dance whose fierce rhythm indicated that the winter had gone. The splendid performance of the work by the artist partners showed to be full of imagination and poetic charm, and evoked much applause.

Special mention should also be made of the Bach sonata in E flat. It was given with a freshness and spontaneity that was gratefully different from the dull, didactic Bach performances one usually hears.

This recital must be counted among the memorable ones of the season, an opinion which was visibly shared by a delighted audience.

Philharmonic-Symphony Orchestra (See report on page 29)

JANUARY 24

Gregor Piatigorsky

On Friday evening, Gregor Piatigorsky, cellist, with the aid of a very capable accompanist, Valentine Pavlovsky, was heard in his first recital at Carnegie Hall. It has been but a few weeks since this young Russian sat in front of the Philharmonic-Symphony Orchestra, played a concerto, received the immediate praise of his hearers, and later had it so definitely amplified by the cognos-

centi who write of such things. Since then he has been travelling widely in this country and as widely winning favor from each locality where he has played.

The program at hand contained both new and old material. It began with Frescobaldi's Toccata, the well known Beethoven, Variations on a Theme by Handel and Boccherini's Sonata in A Major. These were executed in the manner of a mature performer. There was suave dignity, coupled with complete mastery of such technical problems as presented themselves. However, on no occasion did these difficulties seem in the least paramount.

Bach's Suite in C major, unaccompanied, was a sheer delight from a classicist's viewpoint. It abounded in beautiful phrasing, exquisite tonal colors and well-rounded appreciation for the particular genius of the composition.

Of the remaining selections Bloch's Prayer and Sgambati's Neapolitan Serenade received the greatest attention from the audience. One selection was scheduled for the first time here, namely, Mainardi's Rhapsodia Italiana. It is not of great moment, either in originality, melodic content or constructive detail. It did, however, flow smoothly under the bow of Mr. Piatigorsky, so smoothly in fact, that such inventions as were noticeable for their individuality grew wealthier thereby. The encores were exceedingly numerous and always at the command of the audience.

Mr. Piatigorsky is unquestionably one of the finer instrumentalists of his day. His efforts breathe simplicity or grandeur, and are without affectation. He transforms technical barrages into hearable music, yet one is not unaware of their presence. There is a wholesomeness throughout all he offers, a strength of character visible in every measure and a pointed prophecy apparent when he touches his instrument.

Mr. Pavlovsky was a potent addition to the program and will be happily greeted in later recitals.

Biltmore Musicale

A brilliant and enthusiastic gathering at the Biltmore on Friday morning, January 24, welcomed the return of Anna Fitzu to the concert stage. Miss Fitzu, now recovered from her recent illness, shared the honors of a fine program which also offered as soloists Nikolai Orloff, the brilliant Russian pianist, and John Charles Thomas, baritone. The morning's entertainment was happily started by Mr. Orloff, who offered three Chopin numbers, played with all his characteristic delicacy of shading and flexibility of expression. Mr. Orloff later obliged with Soirees de Vienne (Schubert-Liszt) and a Liszt Tarantelle. The pyrotechnics of the latter piece especially brought salvos of applause from the audience.

Miss Fitzu's first offering was Bohm's Still wie die Nacht, whose grave beauty was in sharp contrast to Burleigh's All God's Children's Got Wings and the Hallelujah (O'Connor-Morris) which followed. The soprano's voice still retains those fine qualities which have endeared her to many concert audiences. It has those qualities of youthfulness, freshness, spontaneity and flexibility and behind them restrained power and expressiveness. The audience showed its appreciation by prolonged applause and many floral offerings. In the second half of the program, Miss Fitzu sang Waldseligkeit (Marx), Fiocca la neve (Cinara) and Clavelitos (Valverde) which served as a further exposition of her powers. She also collaborated with Mr. Thomas in a fine rendition of La ci darem la mano from Don Giovanni.

John Charles Thomas occupies a special niche in the hearts of all his auditors. His performance on this occasion was perfection. He has an inimitable gift of expression, and his voice is rich and velvety throughout its astounding range. The audience, as the expression is, "ate him up." He sang numbers by Pressard and Widor, and the aria from Massenet's Le Roi de Lahore, and in the later half of his program Rogers' The Time for Making Songs, Pearl Curran's Nocturne, and Mana-Zucca's I Love Life, the latter peculiarly suited to his joyous ebullience.

Emile Polak was at the piano for Miss Fitzu, and Lester Hodges for Mr. Thomas, both accompanists acquitting themselves with distinction.

JANUARY 25

Louis Graveure

That great artist, Louis Graveure, who made a sensational appearance two years ago when he announced that he had changed his baritone register to that of tenor, gave a concert at Carnegie Hall to a very appreciative audience. In the span of two years Mr. Graveure has accomplished much, that is vocally speaking, because artistically he always was one of the really few fine concert singers of our time.

Mr. Graveure is now a full fledged tenor, the tessitura of the voice has become very high and not only that but there is no break in the registers to give any evidence that the singer was ever anything but a tenor. The remarkable part lies in what Mr. Graveure accomplishes with what would

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ordinarily be termed a lyric tenor. There is no obvious limitation to his power, to the dramatic intensity he can convey, and to the force with which he sings high pitched arias.

An example of the sureness of what he is doing was given in the very opening of his program, for he began a long list of operatic selections, with no less than the O Paradiso from L'Africaine. The second group listed the arias Dies Bildnis from the Magic Flute, Lohengrin's Narrative and Walter's Preislied from Meistersinger. This was a big order executed with an extraordinary facility, sureness of voice production and fine musical understanding.

Followed four French songs in which was heard the old familiar beauty of interpretation for which Mr. Graveure has become famous. What beautiful cantilena, what exquisite tone colorings, what delicacy and finesse, what a fine musical line were displayed; this is the rare art of singing in its true sense and it is sincerely to be hoped that no matter how much opera Mr. Graveure indulges in he will not forget how much his admirers enjoy his songs.

After singing two arias from Turandot the tenor closed with a combination of three old English numbers and as a grand finale the Questa o Quella from Rigoletto. A quality which is always to be felt in Mr. Graveure's singing and which, no doubt, has greatly contributed to his success, is a never flinching determination; this also contributes to his calm poise and the sense of certainty displayed in whatever he undertakes. For this reason one can always be sure that no matter what Mr. Graveure essays to perform, it will be well done.

Assisting the singer was the genial harpsichordist, Lewis Richards, who plays his "old instrument" as if he thoroughly enjoyed doing so. This carefree and happy mood is reflected in playing which is technically clean and sure; also Mr. Richards interprets his music with a delightful wistfulness and breeziness and a typical elan of those ancient times.

A Gigge by John Bull taken from the Fitzwilliam Virginal Book, a Gailliard to the Fifth Paven by William Byrd, taken from My Lady Nevell's Book, The Brook by Ayrton, the manuscript being from the library of the Society of Ancient Instruments in Paris, and Handel's Harmonious Blacksmith were played by Mr. Lewis in his first group. Especially delightful was The Brook, in which the rustling gurgles of the waters

were admirably portrayed. Later he gave Rameau's Rondo, Desmarest's The Spinner and Mozart's Turkish March. The harpsichord is a very delicately tuned instrument and this listener has a great desire to hear it in a salle intime, such as one as the old masters would have played it in, with Mr. Lewis performing on it.

Dorothy Gordon

Town Hall was the scene of much juvenile joy on Saturday afternoon, the occasion being the last Young People's Concert Hour of the season given by Dorothy Gordon. These affairs for the young have become an important feature of the Metropolitan musical season and through them Miss Gordon is doing something educational, as well as entertaining, for children in her chosen field.

The program opened with English songs, by request, and in costume, consisting of charming numbers collected by Cecil J. Sharp and H. Fleetwood Sheppard. Later followed continental songs, some of the arrangements being made by Adele Holsten, Miss Gordon's skilled accompanist; Aesop's Fables, interpreted through music by M. Wood Hill; "For the Very Young," consisting of The Mouse and The Old Woman (from the Chinese Nursery Rhyme by Bainbridge Crist), The Sleepy Man (Manazucca) and The Little Peach (Arthur Bergh). The program then closed with lyrics by A. A. Milne (whom Miss Gordon recently met in London), set to music by H. Fraser-Simson.

Miss Gordon does not claim to have a great voice, but it is very agreeable in quality and has grown considerably in volume since her first recital here. Her diction is intelligible and she sings with a taste and charm that instantly wins the little tots.

Philharmonic-Symphony Children's Concert

La Societe des Instruments Anciens supplemented Ernest Schelling and the Philharmonic-Symphony in the first concert of the second series of Saturday morning programs for children. Carnegie Hall, as is usual on these occasions, held an audience young in years but large in number, which responded to Schelling's presentations with keen appreciation. The overture to The Merry Wives of Windsor (Nicolaï) was played first, then Bach's arioso for strings. The next scheduled work was A Serbian

Folk Song by De Lamar, but a composition by Foster was substituted. Debussy's Golliwog's Cakewalk followed, and then the members of the Society for Ancient Instruments—Marius Casadesus (quinton); Henri Casadesus (viola d'amour); Lucette Casadesus (viola da gamba); Maurice Devilliers (basse de viole) and Regina Patornic-Casadesus (clavocin)—played Les Recreations de la Campagne by Charles F. Clement. This was so enthusiastically received that, after much applause, several encores were granted. A Dvorak Slavonic Dance, played by the orchestra, was the concluding number.

The program was designed by Mr. Schelling to illustrate the development and tonal possibilities of the strings, and his witty and altogether charming explanatory talk delighted the children almost as much as the music he presented.

JANUARY 26

The Barbizon

The recitalist at The Barbizon last Sunday afternoon was Marie Carlson, mezzo-contralto, who made her New York concert debut at this time. An artist-pupil of Mme. Sembrich at the Juilliard Graduate School, Miss Carlson revealed a full voice of pleasing quality, which she used with considerable skill and finesse in the interpretation of her various numbers, by Respighi, Paisiello, Franz, Tchaikowsky, S. Coleridge Taylor, Ronald, Gilere and Moussorgsky.

The Barbizon String Quartet assisted on the program with works by Schubert, Rachmaninoff and Wolf.

Manhattan Symphony Orchestra: San Malo, Soloist

(See report on page 29)

Albert Spalding

Albert Spalding gave his first New York recital of the season at Carnegie Hall on Sunday afternoon, when he played a program devoted largely to his own artistic choice rather than to the whims of a tune-bent audience. There were the Bach sonata in G major, Mozart's concerto in D major, and the A major sonata of Cesar Franck. Then came the lighter things, an effective piece of Szymanowski, La Fontaine d'Arctuse, Albeniz' Sevillana, a violin arrangement of Brahms' Wiegand (the latter two arranged by Spalding) and finally, the

violinists' trick bag, La Campanella of Paganini.

Mr. Spalding played with his customary authority the works he chose to play, and there was the added tint of real musicianship and absolute poise. There was a quiet understanding, an unpretentious air in his performance, and the Franck sonata was beautiful—the tone was deep and pure, the conception simple and almost spiritual. The shorter pieces displayed the violinist's gifts one by one: his evenness of tone, his individual style, his ability as a colorist, and, though one tires of reiterating it, as a technician. The Campanella of Paganini was a grand and sweeping summing up of them all. And the audience's refusal to go home, their own way of summing up the success of the appearance; Spalding's endless encores his way of returning the compliment; Andre Benoit played in his own excellent way, and his accompaniments were a well-tempered background for the artist's work.

Margaret Halstead

In the evening a good sized audience attended the recital of Margaret Halstead, daughter of Albert Halstead, American Consul General in London, at the Guild Theater. Her program began with Peri's Gioite al Canto mio and continued with songs by Scarlatti, Schubert, Poldowski, Gretchaninoff, Chausson, Bemberg, Brahms, Strauss, Sharp, Carpenter, Quilter, concluding with The Feast of Lanterns by Granville Bantock. Miss Halstead has a mezzo-soprano voice of beautiful quality and wide range which she used with skill and intelligence at all times. Her legato was smooth and velvety and her pianissimos were most effective; her diction in the various languages was clear and her interpretative ability unusual. Miss Halstead was enthusiastically received and responded to several encores. Blair Neale provided brilliant accompaniments.

Sigrid Onegin

Town Hall was filled to capacity on Sunday afternoon when a great artist, Sigrid Onegin, was heard in her only recital of the season. And what a joy it proved to be! The program, not too long, was sung exquisitely. Even for the most severe critic, it would have been difficult to find any flaws. The audience's enthusiasm, however, reached its pitch after such numbers as Pur Dicesi (Lotti), Chi vuol la Zingarella (Paisiello).

(Continued on page 25)

MARGOT (DAISY) JEAN

"Completely won the favor of her large

THE CINCINNATI COMMERCIAL TRIBUNE,

WEDNESDAY, NOVEMBER 20, 1929

and discriminating
audience."

Daisy Jean Delights Versatility at Woman's Club.

A rarely charming recital was given yesterday at the Cincinnati Woman's Club auditorium. The Clifton Music Club sponsored it. The artist was Daisy Jean, cellist and soprano, who holds a unique place in the present-day concert world. She is not only one of the foremost woman cellists before the public, but is as well a delightful singer to her own harp accompaniments. Miss Jean has appeared in Cincinnati once before, at a semi-private affair for the Cincinnati Country Club. Yesterday was really her first public hearing and she won completely the favor of her large and discriminating audience.

Before the recital the question asked by those with no previous knowledge of the artist was, "Can one person do two or three things on a single program and do them well?" The answer was emphatically affirmative. As a cellist she takes her place in the first rank. There is authority in her playing. Her tone is gorgeously rich and accurate. And the artistry of her interpretations is above reproach. For her cello numbers she had the background of magnificent accompaniments played by Ilse Huebner.

The voice is not large, yet it is ideally suited to the music she sings. Aware of her own limits, she wisely stays within them. As she sits at the harp and sings one does not think of limitation, however. Rather one sits back and revels in the delightfulness of her performance. This was especially true yesterday in her singing of the Frescobaldi "Ariette" and the Sibella "Glo-melia."

The Clifton Music Club is again to be congratulated on another successful concert. S. T. W.

November 20, 1929

Dear Miss Wiswell:

Yesterday will be a treasured memory! It was indescribably beautiful and we feel tremendously happy over the success of your charming artist, Margot Jean.

I am not at all extravagant in what I say, everything is true and the Clifton Music Club is proud to have had the pleasure of presenting a woman of such culture, high ideals and rare charms. She certainly is all of that—and more!

We had a capacity house, many more than we expected because there were two other concerts that same day: the Symphony Orchestra and Munz. However our members and guests never have been so enthusiastic in their praise of any of our artists.

Again many thanks for your lovely artist and all good wishes for your further success.

Ever cordially yours,

(Signed)

MINNA W. HOFFMAN

(Mrs. John A. Hoffman)

President, Clifton Music Club



'Cellist and Soprano

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Philadelphia Civic Opera Company Ends Ring Cycle

PHILADELPHIA, PA.—On January 16 the Philadelphia Civic Opera Company completed its production of *The Ring* with an excellent performance of *Goetterdaemmerung*. With such noted artists as Florence Austral, Hans Taenzler, and Allen Hinckley in the leading roles of Brunnhilde, Siegfried and Hagen respectively, and with Nelson Eddy as Gunther; Nevada van der Veer, Waltraute; Hildegard Bartz, Guttrune; Ralph Jusko, Alberich; and the local singers, Elizabeth Wynkoop, Marie Buddy, Maybelle Marston as the Rhine maidens, and Veronica Schweigart, Ruth Montague, Olive Marshall as the norns the cast was well rounded.

Mme. Austral's well remembered Brunnhilde was even more thoroughly established as one of her finest roles, her magnificent voice—used in true Wagnerian style—soaring to a mighty fullness or mellowed to a tender beauty as the occasion required. Her greatest dramatic heights were reached in the second act, where she denounces Siegfried and in the Immolation Scene in the last act. Mr. Taenzler consistently carried on his portrayal of the hero, the outstanding humanity and simplicity of the character being its strength and beauty. The death scene was an added climax to a thoroughly artistic Wagnerian interpretation from all aspects. Allen Hinckley—formerly a Philadelphian—appeared here for the first time in many years, his deep bass of beautiful quality suiting well the dark and gloomy Hagen, his acting denoting an undoubted familiarity with German traditions so clearly defined and confident in every detail, while vocally his work was excellent. Nelson Eddy appeared to advantage in the rather ungrateful role of Gunther, which he invested with a tender pathos, and in which the beauty of his voice was always evident. Hildegard Bartz was an attractive and convincing Guttrune, and Nevada van der Veer showed her fine contralto to the best advantage as the Valkyrie. Ralph Jusko's Alberich was exceedingly well given and his enunciation of the text was of a high order. The Rhine maidens and the norns distinguished themselves with very fine vocal work, their voices of lovely quality blending perfectly, while the little action required was entirely satisfactory.

To Mr. Smallens' conducting and to Mr.

Schroeder's staging much credit is due for the splendid results attained in this, the first complete performance by a local company of these great music dramas. M. M. C.

American Academy of Dramatic Arts Gives Plays

Graduates of the American Academy of Dramatic Arts are found on practically all stages of New York, beginning with the Ambassador and ending with the Waldorf—in fact such a list is printed on the programs of the performances now taking place at the Belasco Theater, New York.

It's An Ill Wind, play in one act, by Marie Baumer, and Paris Bound, comedy in three acts by Philip Barry, served to show the talents and skill of fourteen young actors at the January 17 performance. Every seat was filled, and rising degrees of applause echoed the appreciation of the audience. Kaatje Vliet, Austin Beardsley, Clotilde Lohr and Fred Anderson were associated in the playlet, showing talent in picturing a photographer and his wife, and two young folks wanted for murder. The comedy assembled a galaxy of tall young women actors, Adelaide Noska portraying the young wife with restraint and naturalness; Renee Lorraine swept like a Broadway star through the part of her divorced mother; Dorothea Kamm was excellent as the intoxicated Nora, acting with refined spirit; Joy Sim, and Helen Brady were attractive young moderns, full of spicy quips, and Doris Andre was a trim maid. Robert Rider was recalled after his best scene, as was Byron O'Brien, the son, whose indiscretion gives the keynote to the play. Jerry Scott was an original ne'er-do-well, right up to date, and Winston Hibler played Richard's part well. The entire performance was finished, well produced, and brought much applause. Daniel Frohman occupied a box.

Another Success for Simfoni- etta

The Philadelphia Chamber String Simfoni-etta, Fabien Sevitzy, founder-conductor, recently gave the second of three concerts in the ballroom of the Bellevue-Stratford Hotel, Philadelphia. Under the headline, "Simfoni-etta Wins Concert Audience," Samuel Laciar in the Public Ledger pointed out that Mr. Sevitzy, always keen for music which has not been publicly performed either in Philadelphia or in the United States, had five of the six numbers on the program in this category, and gave a splendid performance of what is perhaps the finest specimen of compositions for this combination of instruments. It was the opinion of the Inquirer that this organization presented a concert of engaging, refreshing qualities, while the Camden Courier noted that it was a program of infinite musical variety and enterprise.



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celebrated French soprano, who will be introduced to America in recital next fall by the Metropolitan Musical Bureau.

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"There was delicacy and archness in her delivery of German Lieder, as well as a generally delightful quality of tone and musicianly phrasing." — New York Evening Telegram.

"Adelaide Fischer did exquisitely her part in the *Agnus Dei*." — Chicago Tribune.

"Miss Fischer had a lovely bit to sing, and gave it with fine tone and a feeling of exaltation which caught the spirit." — Evening Post, Chicago.

Press Comment on Cincinnati Orchestra Concert

Of Fritz Reiner's conducting of the Cincinnati Orchestra at the concert of December 20, Samuel T. Wilson, of the Cincinnati Commercial Tribune, says: "Yesterday's symphony concert brought forth such a series of exquisitely perfect performances on the part of Mr. Reiner, the orchestra and the soloist, Claire Dux, that it seems safe to say that the afternoon will stand out as one of the great symphony days of the present season. . . . At the concert's close, Mr. Reiner created an atmosphere of rare loveliness with a radiant performance of Haydn's Farewell Symphony."

In commenting upon the accompaniments played by the orchestra for the soloist, the Cincinnati Times-Star says Mme. Dux was so deeply touched at the orchestra support that she burst into tears when she left the stage. William Smith Goldenburg, in the Cincinnati Enquirer, says: "Clarity of orchestral utterances, of course, is presupposed when a ranking symphonic ensemble like the Cincinnati Symphony Orchestra essays to interpret such sparkling music (Queen Mab from *Romeo and Juliet*—Berlioz), but yesterday Mr. Reiner's baton seemed inspired, or might it be said that conductor and men, imbued with the festive spirit of the holidays, better were able to catch the spirit of the piece and translate it into tone and eloquence. Thematic material was deeply etched, but not in an exaggerated manner. It was a buoyant performance, and admirable balancing of tone, of melody and background accompaniment."

College of Music Students Concert

Carnegie Chamber Music Hall was filled, the sign S. R. O. being conspicuous, at the January 16 students' concert, the outstanding participants in a program of much variety being Dorothy Cashen, soprano, who sang the Shadow Song splendidly; Milly Kussoff, violinist, playing the Mendelssohn concerto (first movement) with display of much talent; Sylvia Kramer and Harriet Fisher, pianists, who played the Mozart D major sonata (duet) with rhythmic swing; and Horace Douglas, baritone, heard in songs by Wagner and Schumann (his voice has resonance and he sings with style.) Others who added much to the enjoyment of the large audience were Esther Swenson and Carrie Goldstein, pianists; Martha Marden, cellist, and Frances Wagner, harpist. The last music heard was Haydn's string

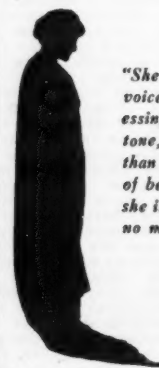
quartet, op. 20, played by Wilhelm Kindsgab and Marion Seitz, violins; David Peterson of the faculty, viola, and Marguerite Buttleman, cello.

Hans Barth Announces Recital

Hans Barth announces a piano recital at Carnegie Hall, February 23. He will play at this recital his program illustrating the three periods of the history of the piano—harpsichord music, piano music, and quarter-tone music. He is widely known as the inventor of a practical quarter-tone piano, and has composed music for it, not only for the solo piano but for piano in chamber music combinations and with orchestra as well.

Duncan Dancers to Return to Russia

The Isadora Duncan Dancers have had to return to Europe because the Soviet Government refused to extend their passports. This necessitated the cancelling of a proposed spring tour.



"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."

The New York Telegram said the above about May Peterson, soprano, formerly of the Metropolitan Opera Company.

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KATHARINE GOODSON

TRIUMPHS IN NEW YORK PIANO RECITAL AT CARNEGIE HALL ON JANUARY 22, 1930

"Miss Goodson displayed the characteristics which have marked her playing at her previous appearances here. She is an artist of feeling and of taste. Deeply aware of the beauty of the music that she would interpret, she sets herself to the task of revealing it in a spirit of self-forgetfulness that is wholly praiseworthy. She is, obviously, not interested in display, or in the audience as a mirror of her performance. She is concerned primarily with the music, and she makes us feel that absorption. She was warmly greeted."

—New York Herald Tribune, Jan. 23, 1930.

"Katharine Goodson was welcomed back to America by a large audience. Coming away after the Chopin, one could hold a comforting assurance that the cause of music still stands upon its own feet, despite the lure of showmanship and the tactics of the circus tent. Occasionally this season one is permitted a glimpse of genuine ability amid the encircling gloom of the near-great and the mediocre. Miss Goodson is a musician—a few still exist—and yesterday the piano seemed to sing for her. She has a rare faculty of seeming to take into her own personality the musical thought and vision of past masters. The result is an effect of spontaneous expression, of a broad, infinitely expansive drama. The Chopin was distilled poetry."

—New York World, Jan. 23, 1930.

"Katharine Goodson played at Carnegie Hall, well filled at a matinee performance, a tribute to the affection held for the artist. Miss Goodson has grown artistically; nor has she lost the flavor which once characterized her playing, as distinctive in a whole field of pianism."

—Charles D. Isaacson, New York Morning Telegraph, Jan. 23, 1930.

"She was heard by a large audience. Miss Goodson, who was formerly known as one of the best women pianists, gave evidence of having broadened her style. Her performance of her third number, the F minor sonata of Brahms, became at times quite loudly orchestral in dramatic character and dash, but her reading had evident sympathy with the master's music. Her playing of the andante and intermezzo had much beautiful expressiveness. She began with two Schubert impromptus, which were played with musical tone and fluent technic. She followed these pieces with Beethoven's C sharp minor sonata, the so-called 'Moonlight,' Opus 27. This work was interpreted with poetic taste and commendable appreciation. She proved herself to be an unusually interesting pianist."

—New York Sun, Jan. 23, 1930.

"Katharine Goodson gave a piano recital in Carnegie Hall, playing with her wonted skill and artistry a Chopin group and Brahms, Beethoven and Schubert numbers."

—New York Evening Post, Jan. 23, 1930.

"Katharine Goodson made a welcome reappearance with a recital at Carnegie Hall. That her memory was still green was proved by the ample and enthusiastic assemblage which greeted her. With a songful tone and a poetic temperament, the English pianist played the G Major Impromptu (Schubert) in such a fashion that the melody soared freely aloft, over a firmly rhythmed structure of harmony. The opening movement of the 'Moonlight' exhaled from the keyboard like a profound reverie steeped in beauty and grief. The general impression was that of a pianist of unusual powers of bravura, together with a feminine tenderness, insight and delicacy in lyrical playing."

—Richard L. Stokes, New York Evening World, Jan. 23, 1930.

"We have not this season heard a more admirable reading of the Brahms Sonata, though Mr. Horowitz has been among the pianists who have played it for us. Miss Goodson attempted at no time to treat the more taxing pages of this music as studies in technique; she sought, on the contrary, to disguise their difficulty and to communicate to her audience their musical content, and to present the Sonata as emotional drama expressed in musical terms. She was successful—particularly so in the matchless slow movement, the scherzo and the intermezzo preceding the finale. Miss Goodson's return will be welcomed by all who value sober, honest and intelligent musicianship more highly than sheer virtuosity."

—Edward Cushing, Brooklyn Daily Eagle, Jan. 23, 1930.

"Miss Goodson revealed good musicianship, very fine musical training and a perfect control of the technical difficulties connected with the instrument. The artist possesses a firm, clear and elastic touch; her tone has volume, beauty and flexibility. A very expressive legato, very finely finished in the smallest details, passages full of charm and stupendous control of difficult tone successions, a true singing quality and perfect balance go hand in hand with her rhythmically and dynamically fascinating playing, which has the ardour of a virtuoso, but the virtuoso element is lifted and ennobled by the artist's spiritual quality."

—New York Staats Zeitung, Jan. 23, 1930.

THE NEW YORK TELEGRAM, THURSDAY, JANUARY 23, 1930.

Katharine Goodson Gives Fine Carnegie Hall Piano Recital

English Artist Plays Program Taken from Schubert, Beethoven, Brahms, Chopin.

By PITTS SANBORN.

In Carnegie Hall yesterday afternoon Mme. Katharine Goodson, the English pianist, re-entered the local scene, playing a conservative program to the evident pleasure of a considerable audience.

This program consisted of two impromptus by Schubert, in G major and A flat major; the C sharp minor sonata, opus 27, No. 2, of Beethoven; the F minor sonata of Brahms, and a Chopin group comprising three etudes, the A minor mazurka, and the B flat minor scherzo.

Mme. Goodson exhibited in grati-

fying fashion the ease and authority of a pianist of sound schooling and long experience. The Schubert impromptus she played in the authentic style, without seeking to torture them into new meanings or to probe into their quick in search of recondite effects.

It was the ease of Schubert for what he was worth, without excuses for his copious lengths, and therefore eminently satisfactory.

Rarely has the cantabile of the first movement of the Beethoven sonata been sung with such a balanced and unaffected lyric beauty. It was easy to understand why this in-

"adagio sostenuto" has caused the sonata to be dubbed "Moonlight."

The rest of the work Mme. Goodson also treated skilfully and sympathetically. Nor was she slow to convince one of her mastery of the lengthy sonata by Brahms.

Altogether, this was a refreshing, genuinely, unsensational concert of fine music for the piano.

Goodson is still available this season until April 1; available next season from Oct. 15 to Dec. 15, 1930.

Goodson is available on Community Concert Courses

Steinway Piano

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(SEE PAGE 20 ALSO)

NEW YORK AMERICAN—

JANUARY 23, 1930

KATHARINE GOODSON WINS APPLAUSE FOR SERIOUS PIANO ART

By LEONARD LIEBLING.

EVERY few seasons or so Katharine Goodson, the English pianist, comes to these shores for a limited number of appearances, and each time she reveals a deepening and broadening of her art.

Yesterday afternoon proved to be no exception to the rule when she gave her piano recital at Carnegie Hall, where she had been heard for several years.

The visitor disposed of a highly representative programme consisting of two Schubert "Impromptus," No. 3 in G major, and No. 4, in A flat; Beethoven's "Moonlight Sonata"; Brahms's F minor Sonata, opus 5; and Chopin's three "Etudes," opus 25, No. 1, in A flat, No. 3, in F, and opus 10, No. 7, in C, and the same composer's A minor "Mazurka," and "Scherzo" in B flat minor.

More Tonal Appeal

Always intensely musical and serious as an interpreter, Miss Goodson returns this time supplied with an added measure of poetry and tonal appeal, traits which were not so prominent in her previous ministrations here. She treated the lyrical passages yesterday with tender quality and made her piano a songful instrument instead of stressing chiefly for heroic utterance and dramatic sweep.

Miss Goodson achieved plenty of clangor, however, when the larger lines of her music called for it, especially in the Brahms Sonata, which was a truly graphic and powerful piece of interpretative pianism.

Technically the Goodson equipment always was excellent, but even in such mechanics this artist has widened her mastery, and she gave many brilliant evidences that her execution now is of the order of the virtuoso.

Altogether Miss Goodson's recital ranked outstandingly and she received her due in exceptionally warm applause and an array of supplementary encores.

The Northwest reports a fine recent Goodson success in the Brahms D minor Concerto, and it is to be hoped that she will play it here before she returns to Europe. That gigantic composition has not in the past lent itself readily to feminine hands, but here seems to be the lady to subdue it commandingly.

Teacher and Pupil Sing *Pamina* in *The Magic Flute*

ROSALIE MILLER,
well known soprano and teacher, as she
appeared in the role of *Pamina* in *The
Magic Flute* in Germany several years
ago. (Photo by Kühn & Hitz.)



RUTH ALTMAN,
Miss Miller's artist-pupil, who sang *Pamina* with the Little Theater Opera
Company last week with excellent
success.

Dr. Carl Gives the Dettingen
Te Deum

It was certainly a novelty that Dr. William C. Carl gave on Sunday evening last at the First Presbyterian Church. Who, indeed, would be likely to remember this work of Handel, known as the Dettingen *Te Deum*, which was last given, so far as any available records show, in 1880 by Leopold Damrosch and the Oratorio Society, with Annie Louise Cary and Campanini as soloists?

This work was written in 1743 to celebrate the victory in the battle of Dettingen, which was won by King George II, for whom Handel wrote many other pieces, especially the famous *Water Music*. The music is evidently influenced by the event it commemorated. Trumpets are greatly used—a thing more rare in Handel's day than in ours—and Dr. Carl, having several fine sets of trumpets on his organ, was able to bring out

these effects in a manner that created much favorable comment among the members of the unusually large audience that was present. Trumpets are even used as an obligato to the contralto aria.

In addition to the *Te Deum* there were other numbers from the pen of the same composer, and Dr. Carl made a complete Handel evening by using his music also for the organ preludes and postludes. These were an *Allegro* from the Fourth Concerto; a *Siciliana*, and the *Overture to the Occasional Oratorio*. The added vocal numbers were *Then Round About the Starry Throne*, selected from *Samson*, and a soprano solo from *Joshua*.

The soloists on this occasion were the same as have so often appeared at Dr. Carl's monthly musical services, with the exception of Ernest Davis, who has resigned, his place being taken by Arthur Hackett. The others were Grace Kerns, soprano, Amy Ellerman,

alto, and Edgar Schofield, bass. The choir was augmented.

Dr. Carl is a musician of sincere ideals as well as notable attainment. His desire is to offer always of the best, and his selection of this famous *Te Deum* for a New York offering was a happy thought well in line with the many things he has done in the past. The music was in many ways notable, differing greatly from some of the Handel to which we are most accustomed. It is almost at time atmospheric in the modern sense, depicting actual scenes, and displaying Handel's strong imagination. One feels that if he had cared to write a symphonic poem he could have done so.

In the old days, long before such names were thought of, composers put on paper imitations of what they heard, saw and imagined, and Handel gives his *Te Deum* a special interest by developing this plan in a way his contemporaries little dreamed of. Dr. Carl had his choir and the soloists rise to the idea in a magnificent manner, and the music took on a vivid—one should say "rousing"—color that was splendidly appealing.

Dr. Carl aided in these effects materially by his happy use of organ registrations, or orchestrations, which better gives the idea. He made his organ speak in a big, meaningful manner, with results highly artistic and moving.

This was one of Dr. Carl's big evenings, and will long be remembered by those fortunate enough to have been present. The next Sunday evening musical service will be on February 23.

Ponselle to Sing *Traviata*

Rosa Ponselle has been engaged for her second season with the Covent Garden Opera Company, London, and will sing there the role of *La Traviata* for the first time in her career.

Miss Ponselle made her last appearance of the season with the Metropolitan Opera Company in New York on January 31, in *Norma*. She starts at once on an extensive concert tour which will include the following cities: Boston, Hartford, Washington, Baltimore, Philadelphia, Utica, Northampton, York, Rochester, Toronto, Flint, Saginaw, Cleveland, Memphis, Charlottesville, Roanoke, Syracuse, Columbus and Pittsburgh.

After completing her engagement with the Metropolitan Opera Company for its spring tour, she will sail for England.

Albert Morini Returns to Europe

Albert Morini, the young but astute European manager who has been spending the past month or so in America, sailed from New York on the Paris on January 25. His first stop will be in Paris at the Hotel Ma-



ALBERT MORINI

jestic, following which he plans to resume his activities at his office in Vienna. Just before leaving New York Mr. Morini announced that he had made arrangements to manage a European tour for the Hampton Choir, beginning in June of this year. The choir probably will make its first appearances abroad in England, then going to Paris, Brussels, Holland, Germany and the Scandinavian countries. Mr. Morini states that already great interest has been aroused in Europe regarding the forthcoming tour, for it is a novelty over there to have a large group of negroes sing the Spirituals in the traditional manner.

Grace Moore Signs Movie Contract

Grace Moore, Metropolitan Opera soprano, has signed a contract with Metro-Goldwyn-Mayer to appear in talking-singing movies. In one picture she will be starred alone, and in the second she will be coupled with Lawrence Tibbett. This work will not interfere with her work at the Metropolitan.

KATHARINE GOODSON

(Soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis on January 9 and 10, playing the Brahms First Piano Concerto in D Minor).

"SYMPHONY ORCHESTRA WITH KATHARINE GOODSON
AT LYCEUM

"The great performance of the evening was the Brahms concerto in D minor. This huge and rugged work makes severe demands upon the technical equipment and the intellect of the soloist; and Katharine Goodson and the orchestra collaborated in a really magnificent performance. Miss Goodson articulated the piano's themes with authority and precision; the piano was always a thread of scarlet against a background of green. The pianistic melodies were traced in outlines of fire against the orchestra's massed and darker harmonies. Miss Goodson has a fine understanding of Brahms. Her work appears to have grown decidedly in virility during her absence from the Twin Cities."

—William J. McNally, *Minneapolis Morning Tribune*, Jan. 11, 1930.

"There was the engaging English woman, Katharine Goodson, herself a very great pianist. Thursday night was her second performance of the tremendously difficult Brahms Concerto in D minor, which she played, as before, with amazing power and certainty. It is no news to St. Paul concertgoers that this quiet, untheatrical English woman is one of the great modern pianists. They especially enjoyed the splendid *maestoso* of the concerto with its thrilling outbursts from a piano that approximated the full orchestra with which it alternates. And they enjoyed the Brahms intermezzo which she played alone as encore and the Granados dance which generously followed, both of them played perfectly and with a delicacy that matched the amazing power exhibited in the concerto."

—Florence Fitzgerald, *St. Paul Daily News*, Jan. 10, 1930.

"PIANIST HIGH SYMPHONY LIGHT—Goodson's Playing
Given Praise

"A monumental piano concert played by a distinguished woman pianist
"Pianist Shows Advance

"The soloist was Katharine Goodson, who is a prime favorite here. In the monumental Brahms concerto in D minor she had occasion to display all her remembered artistry with a more recent acquisition of power and eloquence. This concerto is one of the greatest in the piano repertoire but few pianists risk playing it, preferring something more facetiously appealing. Miss Goodson's playing in the first movement was little short of colossal with its ease of stormy octave passages, perilous octave trills and bristling sixths that would stagger a pianist of less equipment. Added to this was the inner understanding and love of the work itself without which any piece of Brahms would be as tinkling cymbals. The wonderful consolatory mood of the adagio brought forth a lovely and flexible singing tone that melted beautifully with the orchestra. The final rondo with its pulsing but keenly controlled rhythm was a real triumph in its victorious projection and Miss Goodson was many times recalled."

—Harrison Wall Johnson, *St. Paul Pioneer Press*, Jan. 10, 1930.

"KATHARINE GOODSON WINS NEW PRAISE

"The soloist was Katharine Goodson than whom there is none more welcome to our symphony concerts. Miss Goodson returned, her own temperamental self, but seemed to have gained in power and infallibility of technique. For the second movement she carried through the pious and contemplative mood with rare beauty, and for the finale she had saved up all the power of rhythmic swing that it craves and gave the two cadenzas most resplendently. The whole number was a superb musical treat."

—Victor Nilsson, *Minneapolis Journal*, Jan. 11, 1930.

Next New York appearance: Soloist with Manhattan Symphony Orchestra, Dr. Henry Hadley, conductor, Mecca Auditorium, Sunday Evening, February 9, playing the Beethoven Emperor Concerto.

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"An artist whose GENIUS is full of the genius of the composer."—*Berlin Signale.*

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Pelleas and Melisande Superbly Performed by Chicago Civic Opera

Polacco Gives Inspired Reading of Score—Garden and Vanni-Marcoux Also Star—Hilda Burke in Lohengrin and Rosa Raisa and Coe Glade in Gioconda Greatly Admired—Schipa's Return to Company Acclaimed.

LOHENGRIN, JANUARY 19 (MATINEE)

Lohengrin was repeated for the last time this season with the same cast that performed so well previously, with the exceptions that Theodore Strack sang the title role and Hilda Burke was Elsa.

When Miss Burke made her debut with the Chicago Civic Opera Company last season this young American girl showed she had in her the stuff from which fine operatic artists are made. In whatever role she has been cast this season she has strengthened the good opinion formed then. Her Elsa, however, marked a new epoch in her career. She sang the part beautifully, her luscious voice soaring throughout the vast theater with pure tone, which added in making her performance most sympathetic and successful. Her success was marked, the public responding to her as it should. The dilettante appreciated not only her voice, which is remarkable for its purity, evenness in every register, but also for her distinct German diction and impeccable phrasing. To those qualities is added a charming personality, good understanding of the role and of the stage. Elsa ranks among her highest achievements, and, slowly but surely, Miss Burke is rising to the high position awaiting her. Though young in years, she has been so well trained that the old traditions seem an open book to her and her musical intelligence was displayed to best advantage in the performance under discussion.

Well thought out was the Lohengrin of Theodore Strack, a routine German tenor, who has in his first American season won sufficient encomiums and plaudits to warrant another visit to these shores. He sang fervently throughout the afternoon and was at all times in the picture. Pollak conducted.

LUCIA, JANUARY 20

Lucia was repeated with the same cast heard previously, which was so well headed by Margherita Salvi in the title role.

TRISTAN AND ISOLDE, JANUARY 21

The last performance this season of Tristan and Isolde gave the Chicago public another opportunity to acclaim Frieda Leider as Isolde.

PELLEAS AND MELISANDE, JANUARY 22

The management of the Chicago Civic Opera must be congratulated for the manner in which the performances have been given during the season soon to come to an end. When all is said and done, the performance of Pelleas and Melisande will stand out as one of the most perfect ever produced here under the baton of musical director Giorgio Polacco.

Twenty years ago on a Saturday afternoon, Mary Garden made Chicago acquainted with her Melisande and as beautiful as she was then in the role, more artistic today is her interpretation of the part. It has retained all its poetic and sympathetic qualities, so much admired two decades ago but it has grown until today no detail is overlooked. Melisande, as interpreted by Garden, is the one we should accept as a model. Vocally, too, the Garden of today has improved, as she has learned during those years how to guide her voice to better advantage. Indeed, in the last few years Garden has been as much admired for her song as for her acting.

Admirable is the Golaud as played and sung by Vanni-Marcoux. He made the part stand out as the principal personage in the drama and in each picture he brought out forcibly the message of the librettist as well as that of the composer. Song rivaling acting, his Golaud was excellent in every respect and worthy of the audience's prolonged plaudits, even when such enthusiasm was not in accord with tradition.

Jose Mojica's Pelleas has much to recommend it—above all, a figure that could rival that of Apollo. He has just made a success in the movies and moves on the stage with grace and distinction. He sang with ability and conviction.

Edouard Cotreuil made a great deal of the role of Arkel, which he played with dignity and sang with fervor and understanding. Maria Claessens has often been heard as Genevieve and as ever she gave entire satisfaction by her clever handling of a role that she has made her own with the company. Helen Freund was a clever Little Yniold, singing the music most agreeably and portraying a handsome little fellow.

Giorgio Polacco has not directed very often this season, but whenever the musical director has been at the conductor's desk the performances have been uniformly good

and several, extraordinary, especially the one under discussion, which, from a musical standpoint, could not have been improved upon. We could not detect a single flaw throughout the evening. Polacco conducted with great eloquence and with that musical intelligence that has placed him so high among the foremost conductors of the day. His reading of Pelleas and Melisande is inspiring. That music, at least to us has always seemed somewhat nebulous, foggy and often monotonous, but with Polacco's treatment the beauties contained in the score have brought out vividly and all the colorings of dark grey or white as expressed by Debussy are changed into mauve and heliotrope colors under Polacco's able baton, which might be compared to a painter's brush. To the orchestra, too, is due praise for meeting every one of their leader's demands. It was a big night for the orchestra and for the French wing of the company.

IL TROVATORE, JANUARY 23

Trovatore was given its last performance of the season with the excellent cast that performed upon various occasions and which featured the work of Claudia Muzio as Leonora and Cyrena Van Gordon as Azucena.

LA GIOCONDA, JANUARY 24

By special request a single performance of La Gioconda was given outside subscription on Friday night. The large audience on hand showed that the Ponchielli masterpiece and Raisa's only appearance in the title role drew at the box office. The performance had been well prepared by Emil Cooper, who has in his first season with the company shown himself an all around conductor, and one who is as much at home in the old Italian operas as he is in the modern repertory.

Cooper is a man who well understands the theater, who knows how to build climaxes and his readings are interesting

and illuminating. Though Cooper knows the traditions, here and there his version seems to be his own and as yet we have never taken exception to his ideas, which reflect the thinker, the musician and the artist. Superb was his reading of the Ponchielli music, which so often reminds one of Verdi's Otello. To Cooper must be given great credit for the manner in which the opera was given at the new Civic Opera House.

Rosa Raisa, in glorious voice, did herself credit as La Gioconda. We have been for years a staunch admirer of the famous Russian soprano, and we fully understood at the beginning of the season that due to certain reasons, she was not at her best. As the season progressed, however, more noticeable was Raisa's return to her former self, both physically and vocally. In Gioconda she was discovered in better form than in any previous year in which she has appeared in the role. Sure of herself and of her powers, she poured out those voluminous golden tones that for many years have electrified the public and the critics. The musical manner in which she delivered the role added materially in making her performance much admired and deserving of unstinted praise. Beautiful to look upon, her portrayal matched her vocal delivery. The fusion of both made her performance one to be remembered for many years to come. It was great art that Rosa Raisa displayed and art endures. Her success had every earmark of a triumph.

Ada Paggi was satisfactory as the blind mother; likewise Chase Baromeo as Alvisé. But why does the American basso now sing from the side of his mouth? He is a young man, imbued with a beautiful voice which he uses well. We are told that only when the voice is on the decline does one sing from the side of the mouth, but with Baromeo it can be only a mannerism, which should be corrected without delay.

"Watch Coe Glade," we wrote when that young lady made her very successful debut with the company a year ago, "she is a comer with the Chicago Civic Opera." We were right. Since then she has been heard in many important roles, always giving complete satisfaction, and her presentation of Laura may be added as a vis-a-vis to her Adalgisa, as her Carmen is to her Dulcinee. She sang the role of Laura with the authority, the allure of one who has been on the stage for years, one who knows the traditions, one who knows how to walk on the

(Continued on page 42)

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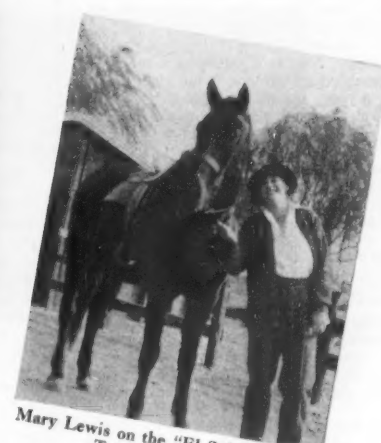
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Mary Lewis and Ellmer Zoller leaving the Denver-Los Angeles aeroplane



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APPEARANCES

October 14.....Seattle
 October 19.....Claremont
 October 21.....San Francisco
 October 22.....Berkeley
 October 24.....Piedmont
 October 25.....Oakland
 October 28.....Biltmore (L. A.)
 October 29—Philharmonic Orch. (Los Angeles)
 November 7.....Denver
 November 23.....Radio (KFI)

November 28.....Philharmonic Aud.
 December 10.....Phoenix
 December 12.....Tucson
 December 15.....Radio (KFI)
 December 23....."Messiah"
 December 25.....Xmas Radio
 January 25.....Radio
 February 7.....Radio
 February 20.....Radio
 February 27....."Die Meistersinger"
 (Philharmonic Orch.)



Views of Mary Lewis' Home, Brentwood Heights, California



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Bush Conservatory Offers Notable Summer Courses in 1930

Eminent Artists on the Large Faculty—Normal Classes One of the Outstanding Features of the Session—Summer Chorus and Symphony Orchestra Attracts Many Students.

Chicago's position as one of the centers of American music teaching is emphasized by the courses offered by Bush Conservatory for its summer school of 1930. The new decade, fraught with significance in many directions, will bring numerous plans to develop still further the service this prominent American music school has given for years to the musicians and music students of this and other countries.

A member school of the National Association of Schools of Music and also accredited by the Illinois State Board of Education, the distinguished ranking of Bush Conservatory is strengthened by the fame of its president, Edgar Nelson, one of America's foremost choral conductors and vocal coaches.

The Bush Summer School of 1930 includes, as usual, three sessions. The five week session from June 25 to July 30, presents all the instrumental and vocal normal courses and the master repertory classes. The School Music Normal, requiring six weeks for its completion, extends from June 25 to August 6. A special ten-week summer course, for those needing additional credits or wishing to do special coaching, begins May 21, and closes July 30.

Incidentally, attention may well be called to the excellent dormitory accommodations at Bush, for the students have comfort and privacy as well as the unrestricted use of practise pianos—all at a moderate price. These items are of obvious importance in the success of summer study.

LARGE FACULTY OF ARTIST TEACHERS

Keynoting the efficiency of the Bush summer courses is the extensive faculty of artists. In every department are well-known musicians and teachers, whose work on stage and studio has attracted nation-wide attention.

Among the pianists of the faculty is Jan Chiapusso, whose recitals in European and American music centers have brought him international fame. Chiapusso's return to this country and to Bush Conservatory will be welcome news to all Bush Conservatory

students who have in the past enjoyed his recitals and teaching. But in addition to Chiapusso are such ranking pianists as Edgar Nelson, Edgar A. Brazelton, Mme. Julie-Rive King, Ella Spravka, Jeanne Boyd, Elsie Alexander, Harry T. Carlson, Cecelia Ray Berry, Robert Yale Smith, Eva Shapiro, Jessie A. Willy, Keith Holton, Erma Rounds and others.

In the vocal department are also many artists whose skill as teachers brings back their

his assistants Harry Carlson, Robert Yale Smith and Jessie Willy.

All orchestral instruments are taught by specialists on the faculty. Included are viola, flute, oboe, clarinet, bassoon, French horn, trumpet, cornet, trombone, saxophone, tympani and harp.

NORMAL CLASSES OUTSTANDING FEATURE

Two dominant factors of the summer school at Bush, however, are the teachers' normal classes in all departments of music, including school music and class piano methods, and the Summer Orchestra and Summer Chorus. For 1930 these are all to be augmented and strengthened.

Vice-president Edgar Brazelton is dean of the normal department and also conducts the piano normal classes. The thousands of teachers who in past years have attended the summer normal classes know the wealth of experience and information they gather to enhance their own professional standing. Miss Shapiro's summer demonstration class

great Cesar Franck. He will give some especially interesting lectures during the summer session on the idiom of modern composition.

SUMMER CHORUS AND SYMPHONY ORCHESTRA

The 1930 Summer Orchestra and chorus at Bush will alone attract many students for the exceptional opportunities they offer to students and those preparing to become conductors.

Edgar Nelson, Bush Conservatory's president, who is also conductor of the Chicago Apollo Club and the Sunday Evening Club chorus, as well as the Marshall Field chorus, will organize and direct the summer chorus—a rare chance for singers to get his interpretations and for conductors to study his methods of conducting. Members of the conducting class will have the chance to direct the chorus under Nelson's supervision.

The summer symphony orchestra is directed by Richard Czerwonky, conductor of the Bush Conservatory Symphony Orchestra of eighty members. Students of the conducting class and also of the school music conducting class will have opportunity to direct the orchestra during the summer session.

Significant of a new order of things in the musical profession is the phenomenal growth in popularity of class piano instruction—and equally phenomenal the general acceptance of the Curtis System as one of the best methods of instruction. Helen Curtis, originator of this method, is director of the Bush Conservatory department of class piano and offers many interesting courses for the summer term. The demand for well-trained Curtis teachers today far outstrips the supply.

Supervisors of school music, also, have already registered in large numbers for the classes in this department, which, under the direction of Lyravine Votaw and with classes by Mrs. Homer Cotton and others, will equal in usefulness the course of previous summer seasons. Many candidates for the degrees are completing their work this summer and new classes have been added to the schedule. A six weeks course in this department ends August 26.

By far the most popular feature of the summer school with all classes of students at Bush is the series of Master Repertory and Audition Classes, the lecture recitals and the regular series of artist recitals. The 1930 schedule for these artistic events, which in the phrase of one summer student last year "are alone worth the expense of the whole session, in the hearing of so much great

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pupils season after season. Here may be mentioned Herbert Miller, Nelli Gardini, Emerson Abernethy, Anna Imig, William Phillips, Justine Wegener, Frederick G. Downing, Emmy Ohl, Leroy Hamp, Lyravine Votaw, Maude Gomar-Macke and others.

The violin department is headed by the distinguished violinist and conductor, Richard Czerwonky, ably seconded by Bruno Esbjorn, Ebba Sundstrom, Robert Quick, Lorentz Hansen; while Walter Brauer, of the Chicago Symphony Orchestra, instructs cello students.

The organ department claims as its director Arthur Dunham, who counts among

in connection with the Brazelton course has proved its great value to teachers.

Richard Czerwonky, assisted by Ebba Sundstrom and Lorentz Hansen, conducts the summer violin normal classes, Herbert Miller the vocal normals, and Keith Holton, the harmony and theory normal course.

The theoretical school, always among the best in the country, has been strengthened by the addition of Robert Sanders to the faculty. Mr. Sanders, a graduate of Bush, has just returned from Europe, where as winner of the Prix de Rome prize in 1925 he has been studying for four years with some of the modern composers, among them Respighi, Vincent d'Indy and Brandt, pupil of the

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music," is a brilliant one. Many noted artists will be heard in programs of noteworthy interest.

DRAMATIC COURSES, TOO.

Elias Day, one of America's leading dramatic coaches and teachers of dramatic art, heads Bush Conservatory's department of the drama. Summer students are offered ex-

the classes in classical or ball room dancing and physical training.

Such is a brief résumé of summer term activities at this leading American school of music. Diversified as are the interests of the students, the hospitable atmosphere of the school dormitories brings pleasant contacts and an agreeable background for the



JAN CHIAPUSSO,
noted Dutch pianist, who will teach at
Bush Conservatory Summer School.



EDGAR NELSON,
Bush Conservatory's president and one
of America's foremost choral conductors.

ceptional advantages in practical experience, for Mr. Day puts on a number of plays during the summer session in which the summer students have appearances. The studies include a fully-equipped stage with modern lighting to facilitate productions.

The dancing department, too, directed by clever Margaret Koch, is a busy part of the Conservatory during the summer session, when students in all other departments join

serious work of the studio and lecture-room. Trips to summer opera at Ravinia Park on the North Shore line, excursions on the lake boats, picnics in parks and forest preserves, trips to Chicago's famous buildings and the site of the 1933 World's Fair are some of the diversions planned for summer students by the management.

1930 will be an eventful season for Bush Conservatory Summer students. A. K. C.

New York Concerts

(Continued from page 17)

songs by Mendelssohn, Im der Fremde (Schumann) and two Massenet songs, one of which was the lovely Ouvre tes Yeux Bleus. These were beautifully sung and a certain air of joyousness was created.

Aside from giving to the fullest of her gorgeous voice, Mme. Oegin was the happiest looking concert singer and her whole program seemed studied with the same effect. There was not a sombre or tragic note in the entire list. There were many encores, including the Erlkönig, Sapphische Ode, a beautiful Norwegian Mountain Song and a German folk song, which the singer described as "Maria sitting in the woods and lullabying the child." It was all unusually lovely.

Mme. Oegin was in excellent voice. She seems to be using her voice these days more as a soprano than as a mezzo and, even less as a contralto, but one thing is certain her coloratura is unquestionably that of a soprano—such is the Oegin art.

Hermann Reutter proved a most sympathetic accompanist.

JANUARY 27

Nora Fauchald

Nora Fauchald, soprano, pleased a good sized audience at Town Hall on Monday evening, in a program of songs which proved very exacting, but one whose difficulties were easily met by the singer.

Miss Fauchald, a graduate of the Institute of Musical Art, is also a winner in the competitive auditions held by the National Music League and won a scholarship from the Juilliard Foundation for operatic training in Europe.

The young singer made an excellent impression, showing from the first that she has been exceptionally well trained; has an easy production and is a fine student. The quality of the voice itself is of a lovely, light texture, clear and resonant. Her diction and phrasing are commendable. She was generally successful in conveying the moods of the composers, but at times one wished for a little more contrast in style.

Her numbers were by Schubert, Grieg, Brahms, Strauss, Wolff, Watts and Morgan. The audience proved responsive and tendered Miss Fauchald a warm reception. Carroll Hollister gave sympathetic accompaniments and Gustav Langenus supplied a clarinet obbligato.

Nathan Milstein

Nathan Milstein, the young Russian violinist who made his local debut a few days ago as soloist with the Philharmonic Symphony, played his first recital at Carnegie Hall. The audience which greeted him was large and most cordial.

His program listed Corelli's La Folia, Tartini's Fugue in A major, W. F. Bach's Grave, Bruch's G minor concerto, De Falla's

Asturiana, Debussy's Minstrels, Bloch's Nigun Improvisation, Rimsky-Korsakoff's Flight of the Bumble Bee, and two Paganini Caprices.

Mr. Milstein's reputation as a fine violinist is world-wide, he has also demonstrated his ability in America from coast to coast before facing his New York followers, and on his initial number at this concert he immediately established himself as an artist of more than mere technical ability. Brilliance, sincerity, sureness, scholarliness and suavity of both tone and interpretation were paramount characteristics.

There were times when the violinist soared far above the realm of mere mortals, such as in De Falla's Asturiana, and in the Bruch concerto showed greater powers of depth and sonority than he had in his previous interpretation of the Brahms concerto.

In phrases of technical dexterity he was excellent, he manipulated the difficult double stops with assurance and ease, a fine elastic bow served him at all times, and again one noted a certain ethereal, detached quality in certain spots of his interpretations which made for excellent contrasts.

Mr. Milstein is a violinist of no uncommon qualities, he has an individual personality which he conveys through the instrument he loves and also an emotional nature which is at all times musical.

Gertrude Loehr Gives Recital

At the Engineering Auditorium in the evening Gertrude Loehr, a gifted young soprano, gave a recital of arias and songs by Massenet, Hammond, Debussy, Holmes, Rossini, Strauss, Bernberg and Hageman. Miss Loehr, assisted by her efficient accompanist, Dorothy Longacre, gave evident pleasure to her audience.

Ted Shawn to Lecture Here

Prior to sailing abroad for a tour of Germany, France, Italy and England, Ted Shawn will make his final appearance of the season at Town Hall on Monday afternoon, February 10, in a lecture recital entitled, Costumes and Fabrics of the Orient.

Mr. Shawn recently made his appearance as a lecturer at the Art Center, Three Arts Club and the Brooklyn Institute of Music and Sciences, where this same talk was delivered. He will have the assistance of a group of the Denishawn Dancers, who will wear some rare costumes acquired by Miss St. Denis and Mr. Shawn in the course of their Oriental tour several years ago, also present dances characteristic of India, Burma, Java, the Philippines, Japan, China and other Eastern countries touched on in the lecture.

Daniel Wolf to Play in Europe

Daniel Wolf, composer-pianist, who will make a number of appearances in Europe next summer as soloist with the Vienna Symphony Orchestra, will not be under the exclusive management of Albert Morini, as inadvertently stated in last week's issue.

NIKOLAI ORLOFF

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Artists Everywhere

Paul Althouse has been engaged for the Barbizon concert in New York on February 12. This makes the second important New York appearance booked for the popular tenor during that month. He is already announced as soloist with the Harlem Philharmonic on February 20.

Olga Averino, who gave her second New York recital of the season at the Town Hall on January 22, was engaged by the St. Botolph Club, of Boston, for an appearance on January 12. On January 7, the soprano, who made a real impression in New York at her debut recital at the Town Hall on October 30, sang in Providence, R. I., as soloist with the Festival Chorus.

Frederic Baer, following his last appearance in Watertown, Conn., last season, was reengaged by the same organization for February 4, and will sing Deems Taylor's *The Highwayman*, Williams' *Turtle Dove*, also songs and arias. February 13 Mr. Baer will sing in Scranton, Pa., on the Community Concert Course.

M. Raymond Bauman was the accompanist for the recital given by Madeleine Monnier, cellist, at the French Alliance in New York on January 6. The pianist was highly praised for his work throughout the program, and especially so in the difficult *Boellmann Variations Symphoniques*. On January 7 another success was scored by Mr. Bauman when he played at the Cosmopolitan Club.

Marguerite Covel, soprano, gave a recital on January 12 in the auditorium of the Providence Plantations Club. Her program was interesting and well arranged and included songs and operatic arias. In reviewing the recital for the *Providence Evening Bulletin*, M. C. W. commented on the variety of the program, and stated that the soprano had prepared it thoroughly. James A. King was the accompanist.

Richard Crooks has been engaged for the All-Kansas Competition Festival in Emporia on May 1. A spring festival favorite,

Crooks is in demand for performances of this nature and, as usual, will have many such engagements this season.

Josephine Forsyth and her husband, Philip A. Myers, were guests of honor at the Annual Breakfast of the Matinee Musical Club of Los Angeles, Cal., on January 16. Miss Forsyth's setting to *The Lord's Prayer* also is proving popular on the Coast and is frequently included on concert programs.

Ethel Fox will appear in recital in Bristol, Conn., on February 9 on the local Community Concert Course. Other engagements for the young soprano during the same month include Easton, Pa., and Bridgeport, Conn., also on Community Concert Courses.

Marianne Genet's new composition, *Sea Love*, recently was given with splendid effect over the radio by the Pittsburgh Male Chorus, Harvey Gaul, conductor. The work is inscribed to the Pittsburgh Male Chorus.

Katharine Goodson, who is now concertizing in this country again after an absence of seven years, is achieving such marked success that she will return for another tour next season, from October 15 to December 15, under the management of Haensel and Jones.

Marcel Grandjany and **Rene Le Roy** began their joint tour of concerts for harp and flute with two concerts in Havana, Cuba, on January 7 and 9. Their tour includes many appearances in the East and as far west as Omaha.

Edwin Grasse, violinist, organist and composer, played both instruments and was heard in his own compositions at the Lions Club, Scranton, Pa., January 26. February 9 he will give an organ recital at the Brooklyn Museum of Arts and Sciences. January 23 he broadcast from Station WNYC, playing, among other numbers, his own *Song Without Words*. February 24 he will broadcast for WEA, on the American Foundation Radio Hour.

Herbert Gould already has been reengaged for appearances in the South next season. Beginning in October, the basso will sing in the States of North and South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee and Kentucky.

Arthur Hackett includes among his early forthcoming engagements two appearances with the New Jersey Symphony Orchestra, one in Montclair and the other in Orange, late in February. The tenor gave his New York recital at Guild Theater on January 12.

The Hart House Quartet has been invited by the Canadian Minister at Washington, and Mrs. Massey, to give a program at the Legation on February 15. This will be the quartet's fifth appearance before the social and diplomatic elite of Washington.

Harriet S. Keator, organist-director of St. Andrew's M. E. Church, New York, sails for Europe on February 27, resuming church work May 1. She announces special services during the month of February, including an octet of singers and instrumental soloists of note.

May Korb, soprano, is to appear as soloist with the Boston Male Choir on tour during this month and March. The dates already booked include: February 19, Pittsfield, Mass.; 20, Walton, N. Y.; 21, State Teachers College, East Stroudsburg, Pa.; 22, State Teachers College, Millersville, Pa.; 24, Bucknell University, Lewisburg, Pa.; 25, Lancaster, Pa.; 26, State Teachers College, Shippensburg, Pa.; 27, State Teachers College, Fredericksburg, Va.; 28, Petersburg, Va.; March 1, Hampton, Va.; 3, State Teachers College, Farmville, Va.; 4, Staunton, Va.; 5, Blacksburg, Va.; 6, Susquehanna University, Selinsgrove, Pa.; 8, Birmingham, Pa.; 10, New Wilmington, Pa.; 12, Geneseo, N. Y., and 13, Corning, N. Y.

Sylvia Lent, violinist, has been engaged to appear as soloist at the All-Kansas Competition Festival to be held at Emporia, Kans., on May 1.

Grace Leslie sang the role of Beatrice in Simon Bucharoff's one-act opera, *The Lovers' Knot*, at the New York Liederkranz Club on January 11.

The Lester Concert Ensemble includes

among its appearances during the first week of February an engagement just booked at the Woman's Club of Phoenixville, Pa. The following artists will appear at this concert: Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist.

Ethelynde Smith will give her last recital in California on her present ninth tour of the Pacific Coast, in Oakland on February 25. Following an appearance in Monmouth, Ore., on March 8, the soprano will start on her return trip East, fulfilling engagements enroute in the Middle West, including one recently booked in Cheney, Wash., on March 13. On March 28 she will be heard in Chazy, N. Y., and will leave immediately thereafter for a tour of Eastern Canada, with her first appearance in Truro, N. S., April 2.

Irma Swift, teacher of voice, recently presented several of her pupils at a recital at her New York studio. Among those who participated in the recital were: Tessie Hartman, Rose Setlow, Anne Thompson, Gene Deutsch, Sarah Weinraub, Angela Kelly, Sidd Eskwith, Ethel Brown, Ruth Greeley, Roma Jacobs, Virginia Ray, Gertrude Meagher and Gertrude Peters.

Daniel Visanska has been engaged for the violin department at St. Luke's School for boys at New Canaan, Conn., where he teaches on Wednesday of each week.

Magic Flute Given at Heckscher Theater

The Little Theater Opera Company continued its performances of opera in English by presenting Mozart's *The Magic Flute* at the Heckscher Theater, New York, from January 20 to 25. The attendance was encouraging and gave ample proof that there is need for such a company in the musical life of the metropolis and that there are those who are willing to support the undertaking. The purpose of the company is to give the New York public an opportunity to hear opera comique, or light opera, as it is termed in this country. The *Magic Flute* was produced in this form by the Little Theater Opera Company because, in the opinion of the production staff, it is best given in intimate surroundings and was so conceived by Mozart. The task was seriously undertaken, and as a result there was much to commend in the presentation. Vocally the music is very difficult and proved a test of the ability of the young singers, the majority of whom acquitted themselves remarkably well considering their limited stage experience.

During the course of the week the role of the Queen of the Night was sung by Madge Cowden, a young singer from Minnesota, who made her professional stage debut in this opera, and Mildred MacLean, who appeared in *The Bat* last season. Contrary to the general custom, the famous arias of the Queen were sung in their original high key. Ellen Maurey, appearing as the First Lady, was heard for the first time in opera in this country. Maxine Louise Kisor made her New York operatic debut in the role of Pamina; she had already appeared in opera in the Eastman Theater, Rochester, where she held a four year scholarship at the Eastman School. Ralph Grosvenor, pianist, composer, conductor, was the new tenor of the company and sang Tamino.

The roles for the week were assigned as follows: Pamina was sung by Ruth Altman, Helen Ardelle and Miss Kisor; Papagena by Susan Fisher and Alice Atkins; Monostatos by Kurtis Brownell and Richard Hochfelder; Tamino by William Hain and Mr. Grosvenor; the Queen of the Night by Miss MacLean and Miss Cowden; Sarastro by Carl Theman, Foster Miller and William Weeks; the first priest and the armed man by Hall Clovis and John Barr; the second priest and second armed man by Arnold Spector and the orator by Evan Evans; the First Lady by Miss Maurey and Anna Earnshaw; the Second Lady by Helen Bourne and Augusta Dearborn, the Third Lady by Gretchen Haller and Sibyl Colby, the First Boy by Alice Atkins and Susan Fisher; the Second Boy by Elizabeth Oliver and Nina Hart, the Third Boy by Rosamond Guernsey and Gertrude Schaefer.

Oscar Straus in America

H. M. Warner, of the Vitagraph and Warner Brothers, gave a luncheon to Oscar Straus at the Ritz Carlton Hotel on Tuesday, January 28, which was attended by members of the motion picture industry, the theatrical and musical profession, the music publishing industry, and press. The reception committee consisted of Gene Buck, John Philip Sousa, George Gershwin, Henry K. Hadley, Vincent Youmans, Max Dreyfus, and Oley Speaks.

Gene Buck acted as toastmaster, and in introducing Oscar Straus, emphasized the interest the Warner Brothers have taken in the development of music in conjunction with the motion picture. The distinguished Viennese composer has been brought to America by this firm to write expressly for the talking pictures, and left for Hollywood on Wednesday to begin his work. He arrived in America from Vienna last Saturday.

Concert Announcements

FIRST NEW YORK RECITAL



Photo by Murray, N. Y.

by

FRANK KNEISEL

Violinist

at

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TUESDAY EVENING,
FEBRUARY 25

Management Vera Bull Hull,
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Pianists

Assisted by
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Soprano
and
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Baritone

Reciting New Compositions
by
CARLYLE DAVIS
CARNEGIE HALL
57th Street and 7th Avenue

TUESDAY, MARCH 4
8:30 P. M.

Charles FLEISCHMAN

Violinist

STEINWAY CONCERT HALL
113 West 57th Street
Sunday Afternoon—Feb. 9th, 1930
at 3:00 P. M.

PROGRAM
I
Sonata in E Major.....Handel
Adagio—Allegro—Largo—Allegro
II
Symphonie Espagnole.....Lalo
Allegro non troppo—Scherzando—Andante—Rondo
III
Improvisation (Nigun).....Bloch
Siciliano et Rigaudon.....Francoeur-Kreiser
Melodie.....Tchaikovsky
Spanish Dance.....Sarasate
Scherzo Tuzaniella.....Wienianski
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American Premiere of Sadko at Metropolitan a Brilliant Event

Rimsky-Korsakoff's Lyric Legend Superbly Presented—Edward Johnson and Editha Fleischer in Chief Roles—Other Operas.

Last Saturday afternoon brought an event of importance in the American premiere of Rimsky-Korsakoff's lyric legend, *Sadko*, in three acts and seven scenes. A great and distinguished audience was in attendance and hailed the magnificently mounted spectacle with delight. It seems safe to predict that *Sadko* will prove one of the most successful novelties given in many years. Though written some thirty years ago this lovely creation of the famous composer of *Scheherazade* and *Coq d'Or* charmed by its pristine freshness, its kaleidoscopic orchestration and the sheer beauty of its melodies.

In the first scene are seen the merchants of Novgorod making merry with a degree of ribaldry that excites the ire of *Sadko*, a famous Gusli player. He reproves them and is expelled for his pains.

The second tableau shows *Sadko* in melancholy brooding on the bank of the Lake of Ilmen. His lament is voiced in song of gloomy Russian mode. A ripple on the lake breaks into a pool of light out of which emerges the Sea King's daughter, the beautiful Princess Volkova, with her sisters and attendant ladies. The Princess tells *Sadko* how much his music has charmed her. The young player then serenades her passionately. After assuring him of her love Volkova tells him to cast a net into the lake and draw forth three gold-scaled fishes which will bring him good fortune. She then returns into the water. *Sadko* tells the merchants of his experience and returns with them, incredulous, to the lake, casts his net

and catches the three fishes, which turn into gold bullion, to the wonder of the crowd.

After doing deeds of munificence in Novgorod *Sadko* sails with his friends to foreign lands. He travels the seas for twelve years, when the King of the Sea chides him for not having paid tribute to him. *Sadko* descends with the King into the sea, where he sees his Princess. Volkova appeases the King's wrath. *Sadko* delights the monarch with his music and gains his consent to a marriage between the two young people.

Various other fantastic episodes follow in the remaining tableaux, all giving opportunity for sumptuous pageantry and colorful music, mostly in the Russian folk style, of which Rimsky-Korsakoff is a supreme master. Gorgeous stage settings arranged by Ernst Lert, scenery by Serge Soudalkine, and ballet divertissements under the direction of Rosina Galli all contributed to make the performance a memorable one.

Edward Johnson and Editha Fleischer gave brilliant account of themselves in the two chief roles, both being in splendid voice and looking and acting parts to perfection. A dramatic and vocally adequate King was Pavel Ludikar. Others in the uniformly excellent cast were Gladys Swarthout, Max Altglass, Joseph MacPherson, Ina Bourskaya, Louis D'Angelo, Angelo Bada, Philine Falco, Pearl Besuner, William Gustafson, Mario Basiola, Alfio Tedesco and George Cehanovsky. Tullio Serafin gave a punctilious reading of the brilliant score.

(Additional reviews on page 37)

San Malo Plays With Manhattan Symphony

A violinistic event of the first magnitude was the appearance of the great Panaman violinist San Malo, in Lalo's *Symphonie Espagnole* with Henry Hadley's Manhattan Symphony Orchestra at Mecca Auditorium on Sunday last. When San Malo's magic fingers and bow arm manipulate his beautiful Guarnerius violin the result is always music of the spheres. A great volume of lovely tone pours forth, a phenomenal technical

mastery is revealed and a live musical fancy and delightful phrasing entrance the fortunate hearers. San Malo is a violinist to the manner born, and when one listens to him the critical faculty is benumbed. Only superlative praise can be noted down. To be in the presence of such an artist is indeed a privilege. Thunderous applause and many recalls followed his performance.

An interesting orchestral number was a



SAN MALO.

noted Panaman violinist, who gave a noteworthy performance of Lalo's *Symphonie Espagnole* with the Manhattan Symphony, Henry Hadley conducting, at the Mecca Auditorium last Sunday evening. The artist's beautiful tone, extraordinary technical powers and emotional warmth won him a most enthusiastic reception.

symphony by Edward J. Stringham, for several years director of the Denver School of Music, which work had its first New York performance on this occasion. The symphony proved to be a well constructed, thematically interesting and, above all, a most ingratiating composition. It received a very illuminating performance at the hands of Dr. Hadley and his estimable players.

Molinari Conducts the Philharmonic-Symphony

Is Accorded a Warm Welcome—Succeeds Mengelberg

Bernardino Molinari, tonal minister-pleni-potentiary from the Augusteo of Rome, opened his brief engagement as guest leader of the Philharmonic January 23 at Carnegie Hall. Succeeding Willem Mengelberg, he will carry on until the last week in February, when the music-lovers of the metropolis—at least, all that can be crowded into the auditorium—will welcome the return to the podium of one Arturo Toscanini for the final two months of the season.

Warmly applauded by the subscribers, Mr. Molinari set to work with his customary vigor. For beginning he offered his own effective transcription of Vivaldi's concerto grosso in A minor, for strings, cembalo and organ, in which Messrs. Guidi and Pogany were the able solo violinists. The lyrical quality of the Philharmonic strings stood out in compelling fashion, rich and sonorous to a degree that will doubtless excite the admiration of Europe during the orchestra's forthcoming tour. Braving any possible charge of Chauvinism, Mr. Molinari included two other compositions of Italian origin in his over-long program—Malipiero's *Pausa del Silenzio*, which was first introduced here by the same conductor last winter, and the suite from Casella's ballet, *La Giara*. Both pieces renewed and deepened the impressions made on the writer by these compositions when first heard in Boston some years ago, namely, that they are the work of master-craftsmen with an unusual command of instrumental resource—Malipiero bold and imaginative to an extraordinary degree, Casella brilliantly intellectual, but infusing his music with vitality through his artful employment of Italian folk music.

Be all that as it may, the abiding memory of the concert was the auspicious New York debut of Nathan Milstein, a fresh addition to the justly celebrated Auer clan of Russian violinists. Reports of his successes in other American cities had not overstated the case for this young man. As a vehicle for the display of his gifts Mr. Milstein chose the formidable Brahms Concerto, which work lies well within his powers. Fluent technique is taken for granted in Auer-trained violinists, and this newcomer is no exception to the rule. His tone is pure and resonant, and falls pleasantly on the ear. He played the concerto with incisive rhythm, genuine feeling and a sensitive regard for musical structure. One does not usually expect an artist of his years to scale the heights and sound the depths of this noble work; yet his playing yielded abundant evidence of an ability to sense and impart the poetic and dramatic significance of this music.

The program was repeated on Friday and Sunday afternoons.

Opera for Palestine

A committee has been formed of wealthy patrons of music in New York to promote the cause of opera in Palestine. It is understood that a concert will be given on April 13 at Carnegie Hall for the benefit of this cause. Prominent musicians will participate.

Fidelio Revived at Metropolitan

Beethoven's only opera, *Fidelio*, was again revived at the Metropolitan. It was presented on January 29 with Mme. Ohms and Laubenthal in the principal roles.

Prima Donnas Sail

Early European sailings of Metropolitan Opera House prima donnas will be those of Mme. Amelita Galli-Curci, aboard the *Ile de France*, on February 7; and Mme. Maria Jeritza, aboard the *Bremen*, on February 22.

Emmy Destinn Passes On

According to a late news dispatch from Prague, Czechoslovakia, Emmy Destinn, world renowned opera singer, died at Budweis on January 28 of heart disease. She was said to have been consulting a physician regarding X-ray treatment and fainted while the picture was being taken and never regained consciousness.

Her home was at Prague. She was fifty-one years old. Further details will be published.

lished in next week's issue of the *MUSICAL COURIER*.

Schipa Returns

Brilliant Audience at Special Royal Wedding Performance of Don Pasquale Proved "Awe-inspiring"

Tito Schipa returned to America on January 23 from recent triumphs in opera in Rome, Milan and Naples, followed by an extensive concert tour throughout Conti-



TITO SCHIPA

ental Europe. While he was in Rome, King Vittorio conferred upon him the Order of Commendatore Mauriziano, following a special command appearance of the celebrated tenor in Don Pasquale, which was given at the Royal Opera in honor of Crown Prince Humbert and his bride. After spending several hours at the office of his managers, Evans & Salter, who stated they have some very interesting announcements to make regarding the popular tenor in the near future, Mr. Schipa departed for Chicago to fulfill a twelve-weeks' engagement with the Chicago Civic Opera Company in its home city and on tour, following which he will tour in concert in this country during the season.

Mme. Clairbert Engaged for Opera on Pacific Coast

Charles L. Wagner, already well established as a picker of highly successful concert artists, has evidently selected a new one in the case of Clare Clairbert. This is more than confirmed by the testimony of two of the directors of the Los Angeles Opera Company, who recently heard Mme. Clairbert in opera in France.

Messrs. Babcock and Schwepps, both of them directors of the Los Angeles company, heard the great new coloratura soprano in Lyons. The role she sang was *Traviata*.

"It was one of the best performances we ever heard," said Mr. Babcock, and his words were confirmed by Mr. Schwepps. "Mme. Clairbert is one of the greatest of singers. She has everything—beauty, voice, style, range, technique. She swept the audience off its feet, and that in spite of the fact that the French people do not like coloraturas."

Mme. Clairbert has been engaged to appear with the Los Angeles Opera Company in San Francisco and Los Angeles next fall, beginning with September 11 in San Francisco. She will sing *Rigoletto*, *Traviata*, *Mignon* and *Manon*. Immediately after her season of opera she will start her concert tour, also on the coast, making her way East, and appearing in Boston at Symphony Hall under the Brennan Management on November 11.

Gigli Honored by Italy

Beniamino Gigli has been elected to membership in the Pontificia Accademia Tiberiana of Rome "because of his many acts of philanthropy here and abroad."

Last Minute NEWS

Pinnera Scores in Budapest and Zagreb

(By special cable)

Budapest.—Pinnera had an enormous success here, also at Zagreb, Yugoslavia. Criticisms were superb and the audiences most enthusiastic. Hope to have her again. R.

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NEW YORK FEBRUARY 1, 1930 No. 2599

In music, each day is the pupil of yesterday.

Not every man has the conviction of his concert experiences.

A man is known by the musicales to which he is not invited.

The praise of critics is the visé on the artist's passport to public favor.

In musical composition, luxurious garb often hides a starved creative talent.

Maybe the newly discovered parrot's disease is what ails most of the modernistic music.

The trouble with most musical performers is that they have plenty of technic but not enough interpretation.

To paraphrase a recent saying in the comic weekly, Life: "I've got such a bad cough I believe I'll go to a concert."

Some of those bootleg opera companies which open and close so suddenly might be called "sing-easies," don't you think?

Singing warms the blood, says a doctor. However, ours has been severely chilled on occasions by some singing that eventuated hereabouts.

Wise old Perseus said: "From nothing, nothing can proceed." Some modernistic composers should remember that, when they take their pens in hand.

One of the reasons for the world's return to so much of the older music, lies in the fact that the ancient repertoire has not been replaced with any lasting compositions of our own period.

Our anti-Prohibitionists are not the only ones suffering from hardship. In Florence, Italy, the production of Strauss' Salome is forbidden. By the way, is it forbidden also at our Metropolitan; or just forgotten?

Berlioz wrote his autobiography and it remains a standard piece of literature. On the other hand, his music has gone almost completely into the discard. With Wagner, the case is exactly the reverse. No one bothers to read his autobiography but everybody listens to his music. The Wagner book, by the way, is a mass of repression and even untruth.

It was published after his death, and "edited" by interested hands.

Music often transforms a mediocre life into a thing of beauty.

These days it begins to look as if audiences are as much interested in how an orchestral leader conducts his music, as in how he conducts himself.

The tonal art, after several centuries of altruistic existence, has fallen into line with modern commercial conditions. Our day finds musical quality demanding its price.

The New York World headlines: "When May a Woman Commit Perjury?" When she is the wife of an operatic vocalist, and he asks her: "Was I as bad as the critics said?"

Some day the radio may give so many symphony concerts simultaneously that the listeners will be enabled to hear the Eroica or Pathétique with each movement played by a different orchestra.

It is reported that Mascagni is to create something new for the talkies. Mascagni has been trying to create something new and worth while for more than forty years. With the creative artist, hope never dies.

The fact that Josef Rosenstock, whose departure from the Metropolitan Opera House after a brief stay caused a sensation at the time, has been appointed director of the Mannheim Opera is of interest. Evidently Germany does not take the opinions of American critics seriously.

If America ventured as high in the other arts as it does in architecture (vide skyscrapers) all would be well culturally along the Potomac, Hudson, Missouri, Mississippi, and the rest of our rivers, lakes, creeks, waterfalls and ponds, from Maine to California and from Oregon to Florida.

It is announced that Toscanini will conduct Tannhäuser and Tristan in Bayreuth next summer. Toscanini's Tristan is extraordinary. It is, in fact, one of the great Italian conductor's most notable achievements. He gives the Wagner melodies an Italian suavity that is lovely beyond expression. Those who visit Bayreuth next summer will be fortunate if they can secure tickets for the Tristan performances.

Segovia is back in America, and once more the wonders of the guitar and of the instruments of olden days that it imitates are at hand. Most of all, however, one marvels at Segovia himself and at the astonishing mentality which led him to build up such a technic on such an instrument. There are probably, in all the history of music, few virtuosi who have taken so difficult a route to artistic achievement.

Among those who have left America for this season is Mengelberg, who has sailed to take a well-earned rest at his villa in Switzerland. He will stay there for a month and do nothing but loaf, and he says that he will be safely out of the reach of those who might tempt him to do otherwise. His villa is on a hill top, away from the roads, and can only be reached at this time of year on sleighs or on foot. Some people seek warm climates for winter rests, but this Hollander prefers his Alpine retreat.

It is a fortunate fact that Josef Hofmann, director of the Curtis Institute in Philadelphia, is not so immersed in his academic activities that he finds it impossible to play. He recently created a furor at his New York recital, and is now making a tour which will take him as far West as the Pacific Coast. He returns East in March, and will then give a second New York recital. It would indeed be a pity if so great a master as Hofmann were to be drawn away from the concert stage for any length of time by educational interests.

Now that Galli-Curci is leaving opera for a while, she is quoted in the newspapers as having all kinds of opinions about all sorts of things, and perhaps she has. Certainly any opinion seriously expressed by so great an artist would be of importance. Mme. Galli-Curci is quoted as saying that Swanee River is the greatest folksong of all nations and of all ages. She is also quoted as saying that she likes jazz and that the talkies will doom all grand opera companies except the Metropolitan. She is amusing when she says, "Imagine a singer married to a singer—the same kind of yells breaking in on each other all day."

The American Opera Company

That the American Opera Company should have support cannot be questioned. It is an important undertaking and is doing what no other opera company in America is doing in quite the same way. Its problems are many, the greatest of them being subsidy. After the letters written by Marcella Sembrich and Otto H. Kahn and recently published in these columns, the many kind words that have been spoken and written by eminent people about the value and excellence of the undertaking, and the generous support the company has already received, it may confidently be predicted that it will be made a permanency.

The one question that arises and will not down is that which concerns the public. For without public support an organization cannot thrive even with the best of subsidies. Where public support fails it becomes, in fact, increasingly difficult to get subsidies, patrons naturally being prone to doubt the utility of anything which fails to meet with public favor. It is that point which insistently demands examination. Is the public wrong or merely untrained; or is the plan of conduct of this company in some manner defective?

Musical training in America has a good deal to do with this particular problem. America has been advertised into complete belief in the "star" system, especially in opera. From the beginning of our operatic and concert history we have been subjected to the blandishments of flamboyant poster announcements which have told us that the particular artist of the moment was the "world's greatest." Is it any wonder that we have come to assume that all others are negligible?

And have we ever been made "opera minded" or "concert minded"? Not to the smallest degree! Until very recently all advertising has concerned the person, never the thing. Even today in all popular fields the person is deemed far more important than the thing; which is to say that the singer of a song is far more greatly and persistently advertised than the composer of it; the actor in a drama far more important than the drama or the author of it; the soloist at a symphony for the most part of far more moment than the program of the concert. Only in rare cases have makers of hits been advertised, like Wagner, Tchaikowsky, Berlin and Gershwin.

How, then, are we to expect the American public suddenly to awaken to an interest in—opera! For a century, way back to the days of Jenny Lind, the American public has been going to opera to hear its Linds, its Pattis, its Gersters, its Carusos, how shall it now arrive at an interest in Faust, Carmen, Figaro and Yolandia? How many operas are there whose charm is so potent that they can hold American audiences without a stellar attraction? How many are there whose thrill is powerful enough to compete with the latest picture?

It is an ancient adage that all things can be proved by argument. Thus one might here prove that the entire fabric of the old art form we call opera is doomed to extinction by the over-excited trend of picture drama, the importance of "stars," and the lack of "up-to-the-minute" contemporary operas. The truth, is however, that our public simply needs training, directional training, so that it will listen to quiet music quietly with its attention turned towards the music rather than toward the musician. The American Opera Company will aid materially in this training, if it can be kept intact for a few years, and if its constant improvement continues.

America is on the eve of a great operatic awakening. If the composers who are writing American opera on American subjects, not jazzy or flamboyant or spectacular but truly American in color and content, can only persuade opera companies to give their works, this great awakening will be early and comprehensive. No other art form will be able to compete with American opera when the people of America are able to say "we hear America singing—we hear ourselves singing!"

The American Opera Company can accomplish this if it will, and soar to the heights of nationalism on the wings of its courage and foresight.

Variations

By the Editor-in-Chief

Aboard S.S. Shawnee, January 27.

In connection with recent reflections in this department concerning the soul in music, I am glad to receive the attached communication from Judge Henry Neil, president of the Centenarian Club. He heads his screed with the caption: "Is a Soul Necessary to Appreciate Music?"

Judge Neil remarks: "One evening a short time before Hudson Maxim, inventor of smokeless powder, died, he handed to me a statement for publication, stipulating, however, that the statement should not be published until after his death."

"In the November, 1929, number, Plain Talk Magazine published the statement, one of the most remarkable documents ever written by man. Hudson Maxim asserted that he had no soul and that he was glad of it. He said he would not know what to do with a soul. He did not wish to bother with a soul in an after life, and he did not believe in an after life either.

"I have spent many week-ends at Hudson Maxim's home. Maxim was a very unusual man in many ways, one of these being that he was absolutely devoid of music; he had no 'ear,' he could not distinguish one tune from another. On many occasions I have heard Maxim recite the words of The Old Oaken Bucket or The Star Spangled Banner and other poems in the most finished dramatic manner but when Mrs. Maxim played the music he did not know which tune belonged to which words. At such times he became irritable and peevish.

"Hudson Maxim wrote several volumes of poetry. He also wrote and presented me with an elegantly bound copy of *The Science of Poetry*.

"As regards technique his verses were absolutely correct for he had studied and analyzed the rules for making poetry with the same minute application that he studied the laws of chemistry before he invented smokeless powder. The sternest critic could find no fault with his rhyme and rhythm. But his poems lacked the very essence of poetry. They had no soul.

"Maxim knew what his poetry lacked.

"One summer he invited Edwin Markham, whom he considered the greatest living American poet, to occupy one of the cottages on his lake shore in New Jersey. Mr. and Mrs. Markham spent many evenings at the Maxim mansion and during those intimate talks Hudson mentally dissected his guest and tried to get possession of the soul of the author of *The Man with the Hoe* so that he could put it into his own soulless verse.

"Maxim told me that his mother was a stern cold-blooded New England Covenanter, who thought that music and poetry were sinful, and were snares of the devil. She strenuously discouraged songs, both sacred and secular, in the home. She crushed all the music out of her children. Is a soul necessary to appreciate music? Did Maxim's mother crush his soul as well as destroy the music in her son?"

From Mrs. Annabel Morris Buchanan, Southern composer, comes this missive:

Marion, Va., January 15, 1930.

Dear Mr. Liebling:

I have just read with interest the letter from Judge Henry Neil anent your usefulness, in the current issue of *MUSICAL COURIER*, and laughed over your response with the anecdote of the widow who wondered if they were eulogizing the right corpse. But wasn't your comparison rather a dead one? I think you are far more useful than any corpse I have ever heard of.

Seriously, I think you are one of our most useful members of society, and I have been reading and-enjoying your magazine for a long time.

I don't know whether you incline toward further usefulness or not; but after reading your remarks in this same issue in regard to the maudlin sentimentalism that has crept into our American music, I am hoping that you will lift up your voice in protest against the type of organ programs being broadcast by most of our radio stations, major and minor.

Why is it that all of our radio organists seem to have gone Rudy Vallee? Bearing in mind the wealth of great organ musical literature and the splendid orchestral possibilities of the modern organ, I turn the dial hopefully to one organ program after another and hear only heart throbs of the

"You— oo—
 "oo— oo—
 "oo—
 "oo—

"oo—"Indian Love Call" type, with the king of instruments reduced to two stops—Vox Humana and tremolo—and an occasional set of chimes to lend poetry to these 'poets of the organ.'

I am beginning to feel about them as my husband does (with, doubtless, several million other men) over Rudy: —

"If he doesn't STOP THAT MOANIN', I'll brrrrrrrrssssss
tttt"#\$%&¼@?****!!!!"

Hopefully yours,
(Signed) ANNABEL MORRIS BUCHANAN.

Sometimes it happens that A. is announced to sing at the Opera, but when the performance comes off his place is taken by B. And sometimes it happens to critics—I know—that they fail to hear of the substitution and write about A. without knowing that it was B. who sang.

Recently the Metropolitan Opera Company went on its weekly visit to Philadelphia and gave Verdi's Luisa Miller there, with Lauri-Volpi as the leading tenor. It appears, however, that H. T. Craven, the excellent critic of the Philadelphia Record, confused Lauri-Volpi with Martinelli, and credited the latter with the laurels that should have gone to his colleague.

When Br'er Craven had his attention called to the fatal error, he made this graceful amende honorable in the Record:

A critic at a type-machine
Wrote in a sudden brainstorm
Precisely what he didn't mean.
Upon his head a rainstorm
Descends. It seems the luckless wight,
With mind reduced to jelly
Indited on that opera night
The name of Martinelli
In place of him who sang the part.
O cerebellum pulpy,
Be thou exposed for what thou art!—
The star was Lauri-Volpi!

David W. Guion, well known American composer, has just finished a two-piano Ballet Primitive, which awaits orchestration and stage production in that form. If progressive publishers, conductors, and opera houses are interested in this item of news, and wish further information in the matter, Mr. Guion's address is 5526 Monticello Avenue, Dallas, Texas.

The Ballet Primitive, in its two-piano version, was heard in Dallas recently, at the Little Theater, and according to press clippings had an unusually en-



This is young Aline Fruhauf's clever modernistic idea of modernistic Serge Prokofiev who doesn't care how many conservative hairs he curls by using G sharps in the F major scale, or G naturals in the F sharp minor scale—that is, when he bothers at all to make obeisance to scales or key signatures.

thusiasmatic reception, even with local pride and patriotism fully discounted.

Madame Galli-Curci tells an amusing story about her visit to the Madrid Opera when she heard a performance of Parsifal. Next to her sat a Spanish gentleman, very much dressed, who listened stiffly at first and later with audible sighs and grunts of displeasure. He fidgeted about until the end of the first act and as soon as the curtain fell he reached for his hat and coat, shook his fist at the stage, and yelling "Play the next act for your grandmother," he strode furiously out of the theater.

An amazing program was that given recently under Pro Musica auspices in Los Angeles, by Dimitri Tiomkin, the noted Russian pianist and evangel of modernistic music. This list will make all the advanced brethren regret that they were not on hand to cheer Tiomkin along his venturesome way:

- | | |
|---|-------------------|
| I. | |
| A. SONATINE FOR PIANO..... | Alexandre Tansman |
| (a) Modéré | |
| (b) Toccata | |
| B. MELODY | Alexandre Tansman |
| C. HUMORESQUE | Alexandre Tansman |
| A. SUITE FOR PIANO..... | Francis Poulenc |
| (a) Presto | |
| (b) Andante | |
| (c) Vif. | |
| (Played without a Pause) | |
| B. MOUVEMENTS PERPETUELS FOR PIANO.. | Francis Poulenc |
| (a) Balance Modérée | |
| (b) Modéré | |
| (c) Alerté | |
| Two RAG CAPRICES | Milhaud |
| (a) Muscle | |
| (b) Romance | |
| DANCE GAVEA | Milhaud |
| A. PRELUDE | Prokofieff |
| B. TWO VISIONS FUGITIVE | Prokofieff |
| C. MARCH FROM "LOVE OF THREE ORANGES" .. | Prokofieff |
| LULLABY FROM "FIREBIRD" | Stravinsky |
| ETUDE IN D FLAT..... | Scriabin |
| SONATA NO. 4..... | Scriabin |
| THE FLIGHT OF THE BUMBLE-BEE..... | Rimsky-Korsakoff |
| (Concert Arrangement for Piano by Joseph Strimer) | |
| II. | |
| A. SECRET | F. Mompou |
| B. GITANA | F. Mompou |
| QUASI-JAZZ | Dimitri Tiomkin |
| LITTLE AFRICA | Rogers |
| (Dedicated to Dimitri Tiomkin) | |
| (First Performance Anywhere) | |
| TWO PRELUDES | Gershwin |
| GALLOWS | Ravel |
| MINUET AFTER HAYDN | Ravel |
| UNHAPPY BIRD | Ravel |
| TOCCATA | Ravel |

Reports from Los Angeles indicate that Tiomkin scored a rousing personal success, delighted the progressives, and mystified the old fashioned musical reverentials and die hards. Los Angeles never had heard such a program so performed and is not likely to have the experience soon again.

Frequently persons who do not live in New York know more about that metropolis than those who are caged there as inhabitants.

Ottillie Lambert, well known New Orleans music critic, recently had the following bit of piquant history to offer her public:

If the New Orleans Philharmonic Society has not yet completed its subscription list, we offer the following by-law as a possible suggestion (with no offense intended) to secure an over-capacity attendance:

"By-law No. 15.—That the Treasurer shall provide Brandy and Water, Beer, Crackers and Cheese, for the refreshment of the Society at the Weekly and other Concerts."

Upon a recent rummaging among the many relics at the Cabildo, there was unearthed an original of the Constitution and By-laws of the New York Philharmonic Society, as amended and printed in December, 1801; that included this savory recipe for enticing members.

This pamphlet is in perfect condition, its cover a pale blue, its leaves only slightly yellowed with its one hundred and twenty-eight years of age. Many articles are printed therein, some of which may be quoted for the general interest in their style and content:

"By-law No. 5—That it shall be the duty of the Leader to conduct the performance of such pieces of music as may be appointed by the Standing Committee for each of the Concerts of the Society; to take care of and keep in order the Instruments and Music of the Society; to co-operate with the Standing Committee (when required) for any purpose connected with the Concerts of the Society; to suffer none of the Musical Books or Instruments to be taken from the Society's Room without his permission; that he be paid annually the sum of \$150 as a compensation for his services, and have the same power of invitation to Professionals and Performing Amateurs as the President."

"By-law No. 8.—Every subscribing member shall be entitled to three tickets to admit Ladies; which tickets shall contain their names of endorsement; and those who may have more than three Ladies actual members of their families shall receive tickets accordingly. Any member, however, who shall actively perform in the Orchestra at any of the Monthly Concerts shall be entitled to an extra ticket to admit one gentleman to such concert, whose name shall

be inserted in it. That any member introducing an improper character shall upon proof before the Society be expelled."

"By-law No. 10—That every Lady, who is mistress of a family, may subscribe to the Concerts, paying twelve dollars per annum, by quarterly payments to the Treasurer, without paying any admission fee, whole families in such case, shall be admitted to the Monthly Concert in the same manner as the families of Members."

Officers of the New York Philharmonic Society were distinguished at the Meetings by the medals they wore.

Comments at the recent Metropolitan Opera House premiere of Rimsky-Korsakoff's marine music drama, *Sadko*:

"It's a regular tonal fish feast, isn't it?"
 "I should have brought my bathing suit."
 "They ought to sing the submarine scene under a diving bell."
 "Strauss would have had a separate theme for each variety of fish."
 "An opera in scales."
 "Rhinegold looks like an ancient tank drama compared with *Sadko*."
 "That opera certainly should have a big attendance on Fridays."

A. Winfield Hooney, reciter and interpreter of Biblical drama, is touring in *Jeremiah*, assisted by the veteran, Mrs. Thomas Whiffen, who does the role of the Mother. Mr. Hooney writes: "It is a joy to hear her. Such diction, rhythm, voice modulation, and masterful play of features. She is a great authority. In acting, as in music, there is no old or new school. There are simply good and bad actors, as there are good and bad musicians."

And speaking of actors, my Hollywood agent sends me a story told by Mary Astor, the screen star. She relates that one of the leading ladies of the film—no, not Greta Garbo—went to hear Massenet's *Manon* at a Los Angeles performance. Later she said to Miss Astor: "That opera has the swellest theme song I've heard for ages."

I agree with W. J. Henderson that Russian music of the older kind is beginning to pall on present day critical ears. When some typically Russian rhythmic motif is being put through its endless repetitions, I always feel like saying to the composer: "I heard you the first time."

Had Carlyle some music of the modernistic composers in mind when he wrote: "Speak not at all, in any wise, till you have something to speak?"

Don't think, by the way, that you are ever to be rid of the worst of the modernistic music. Scientists now say that sound waves never end and the recapturing of the voices of the past may be made possible in the future. And then will come, of course, or horrible thought, the perfecting of the radio so as to follow us with sound into the hereafter.

Toot, toot, and anchor down! Hello, Florida!
 LEONARD LIEBLING.

COMPOSITIONS BY AMERICANS

The compositions of Americans are being given more and more frequently. One calls to mind a recent performance by the Boston Symphony Orchestra of Werner Josten's *Jungle*; the performance by the Cleveland Orchestra of Janssen's *New Year's Eve* in New York, which later in the season again will be heard by the same orchestra, with the Neighborhood Players interpreting it with scenery and action; McKinley's *Masquerade*, which is being given by Gabilowitsch; three pieces recently performed by the New York Chamber Music Society—*Enter Buffoon*, by John Beach; *There Is a Garden in Her Face*, by Walter Kramer, and *Ave Maria*, by Arthur Bergh—also three compositions by Griffes by the same society. There was a first performance of Cadman's new *Oriental Rhapsody*, this one being given under the direction of Walter Damrosch at one of his radio concerts; also a performance of Loomis' *Yolanda* by the American Opera Company; Bucharoff's *A Lover's Knot*, by the Liederkranz Club; and Patterson's *Beggar's Love* by the American Operatic Players.

To have made such a list as this even a very few years ago would have been utterly impossible. It seems scarcely a decade since the only performances the American composer ever got were by means of manuscript societies.

METROPOLITAN RUMORS

It is remarkable how statements are given out in the press regarding things that are to happen at the Metropolitan Opera House and then are denied with

promptitude by the Metropolitan management. Very recently it was announced that Antheil and Erskine were collaborating in a jazz opera by order of the Metropolitan. The Metropolitan promptly said it was not so, but added courteously that it would be interested in anything that Mr. Erskine might write. Now a wireless comes to the New York Times from Egypt saying that Ruth Deyo has left Egypt to make preliminary arrangements for the production at the Metropolitan Opera House in the fall of 1931 of a music drama on which she has been engaged for the last few years. The Metropolitan says that nothing is known of Miss Deyo's plan.

MUSIC WEEK FOR ADULTS

Kenneth S. Clark, assistant secretary of the National Music Week Committee, has issued an important statement entitled *Are We Becoming Musically Mute?* He suggests that the trend toward "Bleacheritis" in music may be checked by curtailing wastage of useful talents through linking the younger generation with their elders in adult activities. Mr. Clark quotes Henry Emerson Fosdick, who says: "I heard a musician the other day speaking about the possible fortunes of music in this new mechanical generation. He was not at all discouraged. He said the more mechanized our lives become the more music will come into its own. Hurried and harried and standardized and mechanized, men will turn to music, an oasis of refreshment, a wayside fountain where they may slake their thirst for beauty, a kind of house of God and a gate of heaven."

Mr. Clark acknowledges, however, that conditions at the moment need attention, and that the threatening canker, "Bleacheritis," should not be neglected. He calls attention to the complexities of modern music making, and to the results of machine-made music which has inculcated into the great public, high and low, a knowledge and taste for music that a few years ago was unheard of and unthought of.

He points out, however, that John Erskine is entirely right when he says that too many young people, upon graduation from school, go through the "great American ritual of dropping their music."

That has always been a great American ritual ever since the oldest of us and our fathers and grandfathers can or could remember. In the good old days almost every boy or girl got some musical instruction, but it must be acknowledged that in a vast majority of cases it led nowhere. With present day school music conditions, however, the matter should be reversible. Children are getting a knowledge of music today far superior to that which they got a generation ago, and have sufficient technical equipment to make music pleasurable to themselves and others, if they so desire. What is now necessary, what Mr. Clark urges, and to which National Music Week this year is striving to lend impetus, is a saving of youthful talent and technic so that "the great American ritual of dropping their music" may cease to be.

Every professional musical reader of the *MUSICAL COURIER* should put his shoulder to the wheel and push to bring about this desired result; for the children of today are the parents of tomorrow, and musical parents will insist upon their children having musical instruction, and will themselves give support to music, not only by employing music teachers for their children, but by the purchase of musical instruments, concert and opera tickets, and so on. It is today strictly up to the professional musician to take an interest, not merely in the activities of his own career of stage or studio, but to nurture music as a whole.

BRAVO!

To those pessimists who are still deploring the status of music and musicians in America, Rachmaninoff says: "For eleven years I have lived in America, and I have been much impressed by the enthusiasm of the great masses of people there for the arts and particularly music. The artistic standard is as high today in America as in any other country in the world. . . . The United States, in my opinion, has the germs of a great musical future. . . . American orchestras are the best in the world. . . . In America music gets popular support as in no country of Europe."

DEPARTING SONGSTERS

At the Metropolitan, the half-season being over, some of the artists are departing. Among those who have sung their farewells are Galli-Curci, Lawrence Tibbett, who completed his season with *Mercutio* in *Romeo and Juliet*, Rosa Ponselle in *Norma*, and Lauri-Volpi in *Gioconda*. These artists will be missed and their return awaited with pleasurable anticipation.

MUSIC IN CHURCH

The recent gathering of those interested in church music at Rutgers Presbyterian Church in New York brought out the fact that there is an immense difference of opinion upon a subject which one would imagine incapable of causing argument. One would suppose that it might be taken for granted that the object of music in the church would be to bring the congregation into a mood suitable to a sympathetic reception of the religious message. As to how this is to be brought about, surely the Westminster Choir has shown the way, and is actually accomplishing things that have not always been easily accomplished owing to various economic conditions. The Westminster Choir is by its example bringing about a reformation of these economic conditions.

Presumably the chief cause of differences of opinion may be summed up in the one word "entertainment." There are those who think that it is right and proper to make a church service entertaining in order to gather in the flock, especially the sinners, so that they may be turned from their evil ways. There are others who feel that the actual results so attained can never justify the means, and that church services should have dignity as well as religious significance.

It is not the place here to discuss such matters, but it is safe to say that any serious musician will know how to direct the services in his church in a manner that will be musical as well as dignified, and satisfying to the church dignitaries as well as to the congregation.

SPLIT THE TONES!

Of interest are the theories of Julian Carillo, the Mexican musician, who divides the tone into not only half-tones but also quarter-tones, eighth-tones and sixteenth-tones. Mr. Carillo has on several occasions demonstrated his system, and a good deal of it sounds very musical indeed, the most beautiful effect being that attained by the "arpacitera," which has the sixteenth-tones, and which, when gently stroked with a plectrum, gives a sort of rhythmic glissando that is really lovely. The only trouble with it all is that the listener has suddenly to adapt himself to new methods. Perhaps in a hundred years it will all seem very commonplace, but at present the mind is interested, but the heart finds it decidedly cold fare and is tempted to go out and find someone who is using the plain, old-fashioned scale and playing recognizable melodies.

Readers' Forum

Glazounoff

Editor, *The Musical Courier*:

The following letter, sent to me, as the secretary of the Glazounoff Committee of Former Students of Petrograd Conservatory, speaks for itself. I think it would be of great interest to the American musical world who read your magazine to know through these lines about Glazounoff, the man of kindness. May I therefore ask you to give place to this letter in the columns of the *MUSICAL COURIER*?

Yours very truly,

DMITRY DOBKIN.

Brooklyn, N. Y.

The letter follows:

Dear Sir:

In the winter of 1919, two Hungarian prisoners of the Great War walked into the stately building of the Petrograd Conservatory of Music. One of these two men was the present well known concert master of the Royal Hungarian Opera, Budapest—Bella Melles. I, the writer of this letter, was the other.

With timidity and fast beating hearts we made ourselves understood in our poor knowledge of Russian that we wished to have an interview with the director of the institution. Within a few minutes we had the good fortune of coming face to face with the famous Alexander K. Glazounoff. He received us with a genial smile and immediately showed great hospitality by changing the language of conversation into German. We expressed our desire to become pupils of the conservatory and to our great joy we left the director's office with the promise that we would shortly be tested by the board of examination.

After a few days we were called before the board headed by Glazounoff. During the course of the examination, Glazounoff, showing the right spirit, was so well impressed that he accompanied Mr. Belles in his final piece, the D minor violin concerto by Vieuxtemps. After my examination, I was given the privilege of being the only pupil at that time allowed to use the Grand Walcker organ in the conservatory.

In order to realize just what our being accepted as pupils meant during those days in Petrograd, one must know, that with his tuition each pupil received also board from the conservatory—a God-send to two starving prisoners.

I understand from the *MUSICAL COURIER* that you are arranging, in the near future, a re-union of all Glazounoff's pupils now residing in America.

Though it is impossible for me to be present on this occasion, I wish to express through this letter my deepest gratitude and thanks to this wonderful man. May God bless him!

Trusting you will be able to forward my sincerest appreciation and best wishes to Director Glazounoff, I remain,

Very truly yours,

L. L. BALOGH.

I See That

San Malo gave a superb performance as soloist with the Manhattan Symphony Orchestra last week.

Schipa is back with the Chicago Opera.

Rimsky-Korsakoff's Sadko was brilliantly presented by the Metropolitan Opera Company on January 25.

Mme. Clairbert has been engaged for opera on the Pacific Coast.

A committee of New York patrons of music has been formed for the purpose of promoting opera in Palestine.

Rosa Ponselle will sing the role of La Traviata for the first time in her career during her second season at Covent Garden, London.

Jane Carroll, mezzo soprano of the Metropolitan Opera, was married on January 21.

Josef Rosenstock has been engaged as conductor of the Mannheim Opera in Germany.

C. Hugo Grimm won the \$1,000 cantata prize offered by the MacDowell Club of New York.

Mesdames Galli-Curci and Jeritzta will shortly be leaving these shores enroute to Europe, the former sailing February 7 and the latter February 22.

Helen Brett discusses the importance of limbering of throat muscles, this week.

A new building is planned for the Westminster Choir School at Ithaca, N. Y.

La Argentina will make her season's farewell appearances in New York on February 2 and 6 at Town Hall.

The Juilliard School of Music announces an orchestral competition for American composers.

Peter W. Dykema, George H. Gartlan, and Russell Carter are to be summer guest instructors at the Eastman School of Music this year.

The Philadelphia Civic Opera Company has completed its Wagner Ring cycle.

Ninon Vallin, celebrated French soprano, is to be heard in America next fall.

The Duncan Dancers have returned to Russia.

The Minneapolis Orchestra made its annual appearance in Chicago last week.

Marguerite Melville Liszniewska is enjoying a highly successful concert tour in Europe.

Canada's Sea Music Festival is to be made an annual event.

Albert Coates' one act opera, Samuel Pepys, was exceedingly well received in its world premiere in Munich.

Lawrence Tibbett is to appear in at least one featured screen production annually for Metro-Goldwyn-Mayer.

Esther Singleton tells of her memories of Die Meistersinger as conducted by Anton Seidl.

The second of the new series of articles by Frantz Proschowski, entitled Breathing, appears in this issue of the MUSICAL COURIER.

Frieda Brim, artist pupil of Esther Harris, made a fine showing in an appearance as soloist with the People's Symphony Orchestra in Chicago.

The winners in the Barbizon-Plaza Hall of Fame contest have been announced.

Catherine Reiner, soprano, will give her second New York recital on February 3.

Cara Verson had an unusually successful European concert season.

The Bach Festival at Bethlehem, Pa., under the direction of Dr. J. Fred Wolfe, will be held May 16 and 17.

Ruth Shaffner will sing in the Bach Cantata Club program on February 10.

The New York Matinee Musicale members were the guests of The Theater Club at the Hotel Astor on January 28.

Caroline Beeson Fry is holding repertory classes at her New York and White Plains studios.

Nikolai Orloff, pianist, is to give a New York recital at Town Hall on Sunday evening, February 5.

The Barbizon-Plaza Hall of Fame

The National Federation of Music Clubs has by vote elected the twenty leading American musicians of the day for the Barbizon-Plaza Hall of Fame. The winners in the four respective groups, in order of the votes polled, are as follows:

Vocalists' group: Rosa Ponselle, Louise Homer, John McCormack, Reinald Werrenrath and Geraldine Farrar.

Composers' group: Charles Wakefield Cadman, Deems Taylor, Edgar Stillman Kelley, John Philip Sousa, and John Alden Carpenter.

Instrumentalists' group: Albert Spalding, Harold Bauer, Percy Grainger, Leopold Godowsky and Olga Samaroff.

Conductors' group: Walter Damrosch, John Philip Sousa, Henry Hadley, Edwin Franko Goldman and Ernest Schelling.

Alaska voted in the contest, but states not voting included Illinois, Indiana, Iowa, Michigan, New Mexico, California, Idaho, West Virginia, Arizona, Nevada and Porto Rico. The influence of radio upon the voting is obvious. Walter Damrosch polled the largest individual vote, and very large votes were amassed by Edwin Franko Goldman and David Mendoza. The vote next to Damrosch was Cadman, with eighteen less than Damrosch. Sousa was third, with twelve less than Cadman; Ponselle was fourth with three less than Sousa; Albert Spalding fifth with seven less than Ponselle, and Louise Homer sixth with three less than Spalding.

It will be recalled that Cadman wrote a letter to the New York Times which was afterwards reprinted in the MUSICAL COURIER protesting that he did not wish his name to be voted upon.

Each year it is planned to add several names to the list.

Lauri-Volpi a "Washer"

In the January 25 issue of the MUSICAL COURIER there appeared a cartoon by Viafora illustrating the "washing" of the Verdi statue at 73rd Street and Broadway, New York, by a number of the Metropolitan Opera artists. The cartoon was not intended to convey the idea that all the artists were really there, because many of them, including Mr. Gatti-Casazza, were not among the "washers." As a matter of fact Viafora forgot to include in his group an outstanding figure

in the operatic world who was actually there and helped his colleagues in the proceedings—Giacomo Lauri-Volpi. The tenor felt he should do his bit towards cleaning the statue of his favorite composer, whose operas he sings more often than any other tenor at the Metropolitan, such as Rigoletto, Traviata, Luisa Miller, Trovatore and Aida.

MacDowell Club Prize Awarded C. Hugo Grimm

The \$1,000 prize offered by the MacDowell Club of New York for a cantata was awarded to C. Hugo Grimm of Cincinnati for a cantata for three solo voices, chorus and orchestra, based on the Song of Songs or the Song of Solomon. This announcement was made at a banquet held at the MacDowell Club on January 26. One hundred and twenty manuscripts were submitted, of which about forty proved so good that they demanded careful examination. Katherine Bacon was chairman of the music committee, and the judges were Rubin Goldmark, Ernest Schelling and Artur Bodanzky. Mr. Goldmark made an interesting address on the subject of prize competitions. The guests of honor were Mr. and Mrs. Alexander Glazounoff, Mr. and Mrs. Bernardino Molinari, Katharine Goodson, the three judges, Mrs. Edward MacDowell and Mrs. C. D. Lanier. After the banquet Alix Young Maruchess and Frank Bibb played some pieces for violon d'amour and harpsichord.

Musical at the Zerffi Studio

Eight of William A. C. Zerffi's artist-pupils appeared in a recital on January 19 before a distinguished and enthusiastic audience. It is seldom that a group of artist-pupils is assembled whose uniform excellence of voice is so pronounced and the quality of the singing so good. An unusual feature, which was freely commented upon by the listeners, was that while each voice was different and retained its individual quality, yet all sang with a freedom and ease which enabled them to give expression to the sentiment of the songs to the fullest extent.

Those appearing included: Annie L. Berton, Loela Buelow, Zaham Cunningham, Martha Orasto, Lillian Robinson, Ruth Thomas, Constance Zaro and Adolph Eckstrom. Messrs. Eckstrom and Zerffi were at the piano.

Gatti-Casazza Praises Setti and Metropolitan Chorus

The following letter, from Gatti-Casazza to Giulio Setti, speaks for itself:

January 27, 1930.

Dear Maestro Setti:
The audience, last Saturday, expressed, with its enthusiastic approval, the greatest praise for you and for the Metropolitan Chorus, but neither the public nor the press can imagine, as well as I do, all the difficulties which presented themselves in the execution of Sadko and which were all incomparably overcome.

Therefore I wish to express to you and to the whole chorus my satisfaction and well earned admiration.

I send my cordial salutation to all the members of the chorus which is one of the bulwarks of the Metropolitan, and I assure you once more, as its worthy head, all my most friendly and heartfelt sentiments.

(Signed) GIULIO GATTI-CASAZZA.

Mengelberg Sails

Willem Mengelberg, conductor of the Philharmonic-Symphony Orchestra sailed January 24 with Mrs. Mengelberg. He will go directly to Switzerland, where he will take



WILLEM MENGELBERG, as he sailed on the S.S. Paris at the conclusion of his season as conductor of the Philharmonic-Symphony Orchestra. (Photo by Bain News Service).

a month's vacation. March 1 will find him in Amsterdam where he will conduct the Concertgebouw Orchestra for the thirty-fifth consecutive year. Early in May, the orchestra, under Mr. Mengelberg's direction, will make a short tour, including Brussels, several cities in Germany and Switzerland, Paris and London, and on Palm Sunday Mr. Mengelberg will conduct his annual performance of the St. Matthew Passion.

Obituary

"OLD BLACK CARL," METROPOLITAN OPERA DOORMAN, DIES

Edward Johnson, sixty years old and for twenty-five years doorman at the Metropolitan Opera Company, died in Kansas City on January 21. The negro, Black Carl, as he was known to members of the organization, was a great favorite and had seen some of the history-making events at the opera house.

HATTIE CLAPPER MORRIS

Hattie Clapper Morris, contralto, died at her home in New York City on January 22. Mrs. Morris had had an interesting career, having been soloist with Theodore Thomas' Orchestra on its last coast to coast tour; she was the first to sing The Lost Chord in concert, and was for twelve years contralto in the choir of St. Bartholomew's. In later years she was actively engaged as teacher of voice.



El Cuarteto Aguilar visto por Maribona.

THE AGUILAR LUTE QUARTET,

as caricatured by the Cuban artist, Maribona, when the Aguilar family played in Havana last month. The sketches first appeared in the Havana monthly, Pro Arte Musical.

Minneapolis Orchestra Gives Annual Concert in Chicago

Well Known Artists in Recital—Howard Wells Pupils With Chicago Symphony—High School Glee Clubs Contest—Other Items of Interest.

CHICAGO, ILL.—Just why the London String Quartet continues to remain among the outstanding chamber music organizations of the world was again demonstrated at the long Chicago recital of the season which this distinguished group gave at the Goodman Theater on January 19. That brilliance of performance, exquisite loveliness of tone and perfect ensemble for which they are known were in evidence throughout the program, which contained the Mozart D minor quartet, the Allegro Assai movement of the Schubert C minor quartet and the one in C minor of Brahms.

MISCHA ELMAN

The Mischa Elman virtuosity had ample opportunity for display in the lengthy program which the eminent violinist chose for his recital at Orchestra Hall on January 19. Besides the Brahms sonata in D minor, the Paganini-Wilhelmj concerto in D major, the Bach-Nachez Partita, there were a group by Korngold, two numbers by Joaquin Nin, Elman's transcription of the Eili, Eili, and Sarasate's Zigeunerweisen. A program of such length and difficulty gives Elman no concern, and his playing gained him the enthusiastic approval of his listeners.

CENTURY OF PROGRESS BAND AND APOLLO CLUB

An advance indication of the musical end of the 1933 world's fair was given at the Civic Theater on January 19, when the Century of Progress Band, the officially appointed band of that forthcoming occasion, Max Bendix, conductor, joined forces with the Apollo Musical Club, Edgar Nelson, conductor, in a concert which revealed the newly organized band as a well trained and capable body, and the Apollo Club as an admirable representative of Chicago choruses at that 1933 event.

PRO MUSICA PRESENTS TANSMAN

The concert at which Pro Musica presented Alexander Tansman, Polish composer, conductor and pianist at the Cordon Club, on January 20, afforded opportunity to hear songs piano and chamber music compositions from the pen of one from whom we had heard only orchestral compositions. In the rendition of the piano numbers, Tansman impressed as a highly gifted pianist. In the chamber music he had the assistance of the Amy Neill String Quartet, and his songs were sung by Nita Obrassova. These numbers are written in the same ultra-modern idiom as his orchestral outputs, and like them are without melody or harmony and are rife with dissonance.

HIGH SCHOOL GLEE CLUBS CONTEST

Hearing the glee clubs of Chicago's high schools in their final competitive contest at Orchestra Hall on January 20, one could not help being impressed by the excellence of the singing of the clubs, the importance music is taking in the public school curriculum now, and the progress made in that branch of education in the past few years. Some two thousand young people, representing ten different schools, who had survived the preliminary contests were heard in various groups under the direction of about fifteen directors.

Herman Devries, Vittorio Trevisan and Frank Waller, adjudged the following winners: In the mixed chorus of over 100 singers contest, Senn High School with 400

singers tied with Roosevelt with 200 and both were awarded shields; in the mixed chorus of less than 100 contest, Morgan Park was awarded first place, Harrison and Austin tied for second; in the girls' glee clubs of over thirty-six contest, the two clubs from Lindblom were given first and second places; in the boys glee clubs Lindblom again came out first and second and Lane was third, and in the girls' glee club of less than thirty-six, Calumet was first, Waller second, and the boys glee clubs of less than thirty-six prizes went to Morgan Park, first, Marshall, second, and Harrison, third.

MINNEAPOLIS ORCHESTRA IN CONCERT

At its annual visit, at Orchestra Hall, on January 21, the Minneapolis Symphony Orchestra, under the direction of Henri Verbrugghen, appeared to be a much improved organization, in a program which included the Weber Euryanthe Overture, the second Beethoven Symphony, the prelude to Debussy's L'Apres-Midi d'un Faune, Richard Strauss' Don Juan tone poem and the prelude to Wagner's Meistersinger.

CLARE OSBORNE REED STUDIO NOTES

Clare Osborne Reed is conducting a series of class meetings on Monday mornings at the Columbia School of Music. At the first meeting three post-graduates of the school who have done their piano work with Mrs. Reed, played groups which were followed by constructive criticism and discussion from both Mrs. Reed and members of her class. Esther Cooper Eggers was heard in a prelude from the Suite by Wladigeross and Triana by La Falla, while Mark Hallett played The Cat and the Mouse by Copeland, all most modern in their conception. Herbert Bergman followed with part of the Schumann Carnival, which suffered nothing by proximity to the moderns. This players' class was highly enjoyable, enthusiasm was spontaneous, and all felt the promise of a most stimulating course under Mrs. Reed's guidance.

Of the three who played at this first meeting probably Esther Cooper Eggers is the best known. She played at the commencement concert of the Columbia School of Music three years ago, and has followed her success at that time with many others, notably along creative lines. She has a large piano class in Hammond, Ind., and is a member of Mu Phi Epsilon, national honorary musical sorority.

Herbert Bergman and Mark Hallett both won their degrees at the Columbia School in 1929. Mr. Bergman was most successful in his appearance with the Columbia School Orchestra in June. His piano class is growing gradually, he is doing some accompanying and concertizing, and slowly establishing himself in the musical life of the city. Mr. Hallett discloses some interesting experiences in the near future.

At the next meeting of the class there will be groups given by Genevieve Davison, Marie Briel and Esther Rich.

HOWARD WELLS PUPILS WITH CHICAGO SYMPHONY

An appearance as soloist with the Chicago Symphony Orchestra was awarded Pauline Manchester, when she won first place in the recent Society of American Musicians contest and that appearance came at the "pop" concert of January 23. According to the

daily press, she scored heavily through an excellent rendition of the Saint-Saëns C minor concerto and was compelled by enthusiastic plaudits to give an encore. Miss Manchester is one of the many gifted pianists who have emanated from the prominent Howard Wells' studio to make a name for herself professionally.

AMERICAN CONSERVATORY NOTES

The annual Mid-Winter concert will take place in Orchestra Hall on February 10. Artist-pupils from the various departments will appear in concertos and arias, assisted by full orchestra composed of members of the Chicago Symphony Orchestra. The performers, who will appear, were selected in open competition with well known musicians, not members of the Conservatory faculty, acting as final judges. The concert will be under the direction of Adolf Weidig.

Ruth Haroldson, artist violin pupil of Jacques Gordon, appeared recently in recitals at the State Agricultural College, Brookings, S. D., Madison, S. D., and Sioux City, Ia.

Mildred Waugh, pianist, and Alice Lee Burrow, contralto, members of the faculty of the Conservatory, gave a joint recital in the School of Music of Elmhurst College (Ill.) on January 16.

The annual mid-winter concert of the American Conservatory will be given in Orchestra Hall on February 10, under the direction of Adolf Weidig. Artist students, selected in competition with prominent musicians not connected with the conservatory acting as final judges, will appear in concertos and arias. A full orchestra consisting of members of the Chicago Symphony Orchestra will assist.

The final contest for pianists for appearance on the program of the mid-winter concert will be held January 25 at Kimball Hall. The contestants will be heard in the Weber Polacca Brillante, the Chopin E minor concerto, second and third movements, and the Saint-Saëns F major concerto, first and third movements.

Tomford Harris, concert pianist and member of the American Conservatory faculty, has returned to the conservatory to continue his teaching after a successful concert tour in which he appeared in recitals in Arkansas, Kansas and Missouri.

Members of the opera class will broadcast solo and ensemble numbers over WCFL every Wednesday afternoon, beginning January 19 from 2:00 to 2:30.

The Levy Club met in Conservatory Recital Hall for a musicale and tea on January 19.

Emily Roberts, of the faculty, presented her pupil, Betty Pearson, in recital in Studio Theater on January 22.

BUSH CONSERVATORY NOTES

Students of Richard Czerwonky, George Swigart, violinist, and Estelle Swigart, cellist, gave a program for the Chicago Dental Society convention at the Stevens Hotel ballroom on January 13.

Edith Trewartha, artist student of Bush Conservatory, gave a program for the Englewood Woman's Club on January 6. Vocal normal classes under the direction of Herbert Miller began the week of January 13.

Clara Graham, student of the piano department, gave a delightful program at the Altheim Club at the Webster Hotel on January 7.

WALTER SPRY'S ACTIVITIES

Among the artists furnishing the programs for a series of Sunday evening musicales to be given in Evanston and other North Shore suburbs beginning January 19, will be Walter Spry and Marion Hall, pianists. Miss Hall is an artist pupil of Mr. Spry, who has many full-fledged pianists doing him honor on the concert and recital platform.

During February and March, Walter Spry

will be kept busy filling a number of concert engagements, which will include an appearance at the professional artists' concert under the auspices of the Columbia School at Orchestra Hall, February 7, when the well known pianist will play the Weber Concert-stueck; a piano recital at the home of Mr. and Mrs. William Barnes of Evanston, Ill., and in March, the well known pianist will go south for concerts in Alabama and Louisiana, one of which will be on March 15 at Montevallo, Ala., where Mr. Spry gives a master piano class during the summer at Alabama College.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Under the auspices of the Business Men's Association, Solon West, baritone-pupil of Graham Reed, appeared in recital at Brookhaven, Miss., on January 15. The concert, which was a benefit, was an exceptional success financially and according to press notices received from Brookhaven, Mr. West more than justified the high hopes that have been held for him. On January 17, Mr. West gave another recital at the Copiah-Lincoln Junior College, under the college auspices.

The second concert this season of the Chicago Musical College Orchestra, was given on January 26, at the Central Theater, under the direction of Leon Sametini. The program embraced orchestral numbers of Mozart, Saint-Saëns and Lawrence Beste, the latter a member of the College faculty. Alex Pevsner, violinist of Milwaukee, and student of Mr. Sametini, and Willie Goldsmith, pianist, pupil of Mr. Ganz, appeared as soloist in concerto numbers.

Grace Terhune, soprano, former pupil of the College, recently appeared in recital before the St. Louis Women's Club and also before the Liederkranz Club of St. Louis.

Evelyn Cohn, pianist, pupil of Dorothy Mendelssohn, played a recital at the Little Theater of the College on January 18.

Rudolph Ganz, artistic director of the College, appeared January 16 in a two-piano recital with Harold Bauer. Mr. Ganz returned to the college on the 18th for a few days before leaving for an extended concert tour.

Mrs. C. P. Timmis, pupil of Arch Bailey, was recitalist for the Parent-Teachers' Association meeting of Nichols School in Evanston on January 13. Among other numbers she sang The Kiss Waltz and Clavetos, a Spanish folk song.

Isaac Van Grove returns to the college on February 17, following his activities as director of the American Opera Company. Mr. Van Grove will be very active preparing artist pupils for operatic and recital appearances and in the production of operatic scenes to be heard on the Sunday Afternoon College programs given at Central Theater.

Annabel Schroyer, pupil of Edward Collins, is manager of the series of musicales presented at the Allerton Club.

Last Sunday afternoon's recital at the Central Theater was presented by Florence Pass, (Continued on page 40)

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506 Fine Arts Bldg. Chicago, Ill.

PUBLICATIONS

(J. & W. Chester, London)
Goossens' Judith
(A Review)

This one-act opera by Arnold Bennett and Eugene Goossens had its first performance at Covent Garden on June 25 of this year. It scored a tremendous success and was duly reported in these columns at the time. Some further consideration of the work would seem now to be in order in connection with its first American performance, in Philadelphia, on December 26.

Whether or not Goossens has any theories upon the subject of opera in general, or, specifically, opera in English, this writer does not know. It would seem, however, that he has; or at least, a certain definite plan of action in the treatment of this text. Perhaps he would apply some other plan of action in the treatment of a different text.

At all events, the thing that strikes the reviewer most forcibly upon examination of this (piano) score is, that it is so made as to give Mr. Bennett and Mr. Bennett's words a share in the proceedings. Such consideration is rare in opera making, rare even when the librettist is the composer. Wagner, for instance, has no hesitation in smothering his words—often very beautiful—beneath a mass of sound and song intended, apparently, to convey the sentiment of the drama while, at the same time, sacrificing the force of the words themselves. This has been the habit of opera composers from time immemorial. Shakespeare is not the only great dramatist whose words, potent without music, have been shorn of their potency by the addition of music. It is scarcely an exaggeration to say that there never has been a case where the importance of the words was not reduced in the setting,—never, at least, until Pizzetti and Goossens had their try at it.

One might well suppose that Strauss would have accomplished the feat. He did not, however. Getting the pen in hand, and music lines upon which to write notes, he forgot whatever good resolutions he may have made in advance, "turned his orchestra loose," and his sustained notes for the voices, and the words vanished. Pizzetti, in Fra Gherardo, to which he himself wrote the excellent libretto, made for the most part such music as provided understanding for the words. He came near to writing the world's first music-drama—upon the Wagnerian ideal—but it remained for Goossens actually to ac-

complish it, provided the artists carry out his intentions.

In what particular does his work differ from that of others who have made a similar attempt? Chiefly, it appears, in keeping the ideal constantly in view and in never allowing the music to get out of control. The words are spoken—i. e., sung—at almost the speed natural to speech. Such treatment of the words is important, but it has been used before without effect. Goossens attains his effect by subduing his music during the pronunciation of the words, by placing it in such register as will not drown the voice, and especially, by not having violin notes singing high above the voices when the voices are uttering important syllables. In many cases the orchestra comes in with a crash just after the voice takes its sustained final note (of a phrase) thus not over-shadowing any syllable that need be understood.

For such treatment of the text a masterful technical equipment is necessary, and Goossens has it. And if one were to characterize the whole impression, it would be by pointing out the importance of the vocal pauses, where the orchestra takes up the tale. These brief interludes are of tremendous power. Instead of dashing forward in haste to get the words spoken, Goossens "underlines" each bit of phrase by tremendously impressive musical interludes, sometimes very short—only a chord or two—but of astonishing effectiveness. He "turns his orchestra loose" the moment the voice stops. And why not? With no word to be understood, no vocal limitations to be overpowered, his huge orchestra is as free to speak as it would be in a symphony or symphonic poem.

The story of Judith as presented by Arnold Bennett has dramatic force of a high order. From the first word to the last the intensity of the tragedy is built up by successive stages after the manner of a classically conceived melodrama. One feels murder in the air from the first. One feels the tremendous purpose of Judith, her massive hate, her unbending resolve. Everything points to the conclusion, known to us, of course—for who does not know the Judith story?—but awaited with no less awe. The suspense is ever present in the text, and the well-paced treatment of the text by Goossens adds greatly to this suspense.

Goossens' thematic material is exactly suited to his method of procedure. With other material it is doubtful if he could accomplish what he does. The striking, short, rhythmic "Leitmotiven" appear again and again, now with one color, now with another, and lend to the music continuity and meaning. There are passages of beauty, though the character of the text does not permit of many such. The suggestion of loveliness that attaches itself to Judith is vital and never saccharine; the music during the drawing aside of the curtain in Holofernes' tent and the exposing of Judith is masterly in its expressiveness, and the entire love scene equally so; and the ballet is so fine that it has already been used in concert form.

There are, naturally, scoffers who say that what Goossens has undertaken he has not accomplished, that it has never been accomplished, and never will be accomplished. There are many who prefer all of the melody in opera to be in the vocal parts, and the orchestra a mere accompaniment. Others, more advanced, lie somewhere between the two, find orchestral embellishments and interludes acceptable, and are able to listen to singers pleasurably even when they do not sing the tune. Where the truth lies no one can say. It lies somewhere in the future. Certain it is, however, that this magnificent work of Goossens approaches it.

An imaginary ideal is opera in which every word can be understood, in which the music is in the voices and in the orchestra and equally expressive in each, and in which the drama is neither retarded nor sacrificed by the musical setting. That ideal is probably out of reason and unattainable, but Goossens has approached as near to it as any writer past or present has done.

Sebastian and Miller in Benefit Concert

A delightful concert was held in the ball room of the Hotel Astor on January 22, as a benefit for St. Mark's Hospital. The artists were Maria Miller, harpist, and Rita Sebastian, contralto, who proved a happy combination.

With Edna Sheppard at the piano, Miss Sebastian sang an aria from La Gioconda which revealed to advantage her beautiful, rich voice and taste in its use; she disclosed much temperament. She also contributed with charm two La Forge songs, I Came with a Song, and Hills. Effective, too, was her group consisting of Nuit d'Ete (Charles Magnan), Winterzeit (Lena Stein-Schneider), Yesterday and Today (Spross), given to harp accompaniment, the voice and harp blending exquisitely.

Miss Miller likewise proved her artistry. She is a skilled mistress of her instrument and in a group of three solos gave great pleasure. Miss Miller, moreover, revealed a sound technic, and her playing held the interest of the audience throughout.

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IDLE THOUGHTS OF A BUSY MANAGER

By Charles L. Wagner

Word comes from Messrs. Babcock and Schweppe, two of the splendid committee sponsoring the Los Angeles Opera. They are traveling in Europe; have heard Mme. Clair Clairbert, my "Madame Coloratura," and are wildly enthusiastic. The message says: "She has everything; glorious voice, stunning presence; can wear clothes—a really great find." And strange to say, I am not a bit surprised. Mme. Clairbert will make her United States debut with the San Francisco Opera in September in Traviata.

The Christian Science Monitor of December 14 has a fine illuminating article on Gieseking's playing, written by its Paris correspondent, Emile Vuillermoz. Funny, but again I am not surprised. You will see this notice. I am having it reproduced. Gieseking returns to this country next October. His first recital will be at Carnegie Hall the afternoon of October 12.

Kreutzberg and Georgi will give their final New York recital, the thirteenth this season, on February 28 and will sail for Germany on the Aquitania on March 1. They will return in October for another transcontinental tour. Mr. Voegeli took in \$4,527 with them at Orchestra Hall, Chicago, on January 5—and will repeat it on February 3; no one who has seen them is surprised.

San-Malo, who someone aptly termed "aristocrat of the violin," has just returned from a mid-west tour and was soloist with Henry Hadley and the Manhattan Symphony Orchestra at Mecca Hall on January 26. What one heard was a real musician's performance, and that, in this day, is liable to be a surprise—positively no gymnastics!

A new contralto of the Scalchi variety—a quality I had long feared extinct. She has arrived from the leading opera houses of Italy and Spain to visit her mother, and has tarried long enough for an interview—

(yes, I believe in interviews) and to sign her name—which is Luisa Silva—on the dotted line with witnesses and everything—I was surprised and you will be—

Doris Kenyon, charming stage and film star, surprised us all with her beautiful lyric soprano voice and her evening of costume songs—which we labelled "Lyric Silhouettes," before someone else used it. And such excitement that night at the Avon Theater here in New York. Will Hays was present and there was nothing to censor. Like the rest of the fans he was surprised—and the house was packed. Miss Kenyon in private life is Mrs. Milton Sills. Mr. Sills played The Barker, my biggest stage success, on the screen. Both are doing pictures and Miss Kenyon will concertize again between negatives.

Next season promises much. Most beautiful high voice of this day and the rarest low voice. Think of the joy these two new voices will bring to the world. Am I not the original "joy bringer" to the concert world?

M. Witmark & Sons Move

The firm of M. Witmark & Sons, prominent music publishers, held the official opening of its new offices in the Cunningham Building on Broadway, between Fifty-first and Fifty-second streets, on January 21. The Witmark business is so large at the present time that part of the business will have still to remain at its old address across the street. In the new building there will be fifteen piano rooms, a radio and concert bureau, and special band and orchestra rooms. This move marks the forty-fifth year of Witmark's connection with the music publishing business. On top of the new building is the largest electrical display sign in the world, which is owned by Warner Brothers Vitaphone Company, and will be devoted to the advertising of its interests.

Wilhelm Backhaus' Itinerary

Wilhelm Backhaus, distinguished pianist who has toured extensively on both sides of the Atlantic, included the following engagements among his recent appearances: October 1, Amsterdam; 2, 7, The Hague; 8, Amsterdam; 10, Zurich; 12, Geneva; 14, Lausanne; 18, Bradford; 24, Manchester; 26, London; November 3, Paris; 5, Prague; 8, Vienna; 12, Paris; 15-16, London; 21, Bath; 22, Folkestone; 26, Brussels; 27, Antwerp; 28, Amsterdam; 30, Eastbourne; December 4, Coimbra; 5, Oporto; 7, Lisbon; December 12, Berlin; 15, Paris; 16, Trier;

January 3, Berlin; 6, Duisburg; 7, Heilbronn; 8, Duisburg; 9, Darmstadt; 14-15, Vienna; 18, Milan; 21, 23, Florence; 24, Rome; 27-28, Köln; 29, Frankfurt, and 31, Wiesbaden. Forthcoming engagements include: February 2, Giessen; 7, Vienna; 11, Bielitz; 12, Krakau; 14, Vienna; 19, 21, Monte Carlo; 25, Vienna; 27, Warsaw; March 1, Berlin; 9, Paris; 15, London. After completing the foregoing tour, Mr. Backhaus will appear in Australia and New Zealand.

Excellent Tristan Closes Philadelphia Season

PHILADELPHIA.—A second performance of Tristan and Isolde closed the season of opera here at the Metropolitan Opera House by the German Grand Opera Company. In many respects it was the finest production of the series, serving well to bid adieu to the music lovers who have been faithful to the excellent wares offered by Mr. Hurok and his company.

The name parts of the Tuesday evening, January 21, finale were taken by Johannes Sembach and Johanna Gadske. Richard Gross was the Kurvenal, and Alexander Larson the voice of the sailor. Otherwise the cast was similar to that for the initial offering.

It is with pleasure that one may record so happily the success of Mme. Gadske. She is so familiar with the part it would be remarkable if she did not portray it satisfactorily. On this occasion even more surely did one feel the tremendous command she expressed in every line. Her singing was strictly of quality and found immense favor with her audience. It would not be possible to leave a review of Mme. Gadske's performance without mention of the costumes she wore. While there is little chance for display in the last two acts she showed much originality and taste in varying the color schemes generally followed in the initial division.

The Tristan of Mr. Sembach is one of familiar cast, carrying with it a wealth of traditional material and individuality. He, too, received lengthy applause.

Sonia Sharnova, the Brangaene and Mr. Gross, previously mentioned as the Kurvenal, were suitably cast, singing and acting with marked ability and discretion.

Again one must refer to the fresh voiced Mr. Marwick who impersonated Marke. Here is a young man who has talent, uses it well and should rank with the best impersonators of the day, provided he be given the opportunity. It was a genuine pleasure to hear and see him, despite the innate weakness of the role assigned.

Ernest Melich, who conducted, brought beauty from the score, lending here and there subtle touches that only one thoroughly immersed in the music could evolve. A longer season is promised for next year and will surely find great favor with Philadelphia audiences.

good music was used throughout the production instead of the usual made to order variety. Credit for the dramatic incident and pageantry is due Olive B. Jackson and Natalie Harris; the latter also was the dance director.

"Austral Conquers All"

These few lines have been culled from some of the press notices that Austral has received recently:

Said the Buffalo Evening News: "Austral Conquers All. Soprano Hailed as Magnificent in Voice and Interpretative Art" (headline)... In attempting to do Austral justice the reviewer must summon into service superlatives ordinarily held in reserve." The St. Louis Daily Globe-Democrat commented: "Arbos and Austral Share in Triumph. Soprano Scores Success of a Decade Here (headline)... The audience received and welcomed a conqueror in Florence Austral. A notable performance indeed." In the Philadelphia Public Ledger was this: "Florence Austral Triumphs in Title Role, Aida (headline)... The vocal honors were decidedly carried away by Florence Austral. Miss Austral unquestionably has one of the finest voices on the present day stage, and she uses it with a complete mastery of every detail known to the technical side of the art of singing." The Pittsburgh Post-Gazette said: "Austral Amazing in Mosque Concert. Australian Soprano Sings Before Packed House (headline)... As to Florence Austral, she was a sensation... Austral was simply amazing."

Giacomo Lauri-Volpi Sails

Giacomo Lauri-Volpi, popular tenor of the Metropolitan Opera Company, sang his season's farewell performance in Gioconda on Monday night and sailed for Italy on January 31. While abroad he will have operatic appearances at La Scala, where he will sing in the revival of William Tell and also in Trovatore. The tenor has a long list of engagements following.

Carmela Ponselle Sings to 2000

Carmela Ponselle created a sensation when she sang on January 18 at a concert at the New York National Democrat Club. After the Dalilah aria and the Habanera from Carmen, Miss Ponselle was recalled repeatedly.

Among the guests were: United States Senator Wagner, Mayor James J. Walker, Governor Roosevelt, Lieutenant-Governor Lehman, Senator G. Robinson, John J. Raskob and Police Commissioner Whalen. The committee in charge of the forum includes Judge Cornelius F. Collins, chairman, and Edwin J. Cooley, secretary.

Mrs. Fry Holding Repertory Classes

Caroline Beeson Fry is conducting students' repertory classes at both her White Plains and New York studios to which any persons interested in her work are welcome. During February these classes will be held at the White Plains studio on the evenings of February 14 and 28 and at the Carnegie Hall studio on February 11 and 25 from five to six in the afternoon. Mrs. Fry is well known, not only as vocal teacher but also as one of the most prominent musicians in Westchester County.

Kathleen Stewart an Atwater Kent Hour

Kathleen Stewart, well known pianist of the National Broadcasting Company, played on the Eveready program on January 28. She will appear on the Atwater Kent program with Tito Schipa on February 16.



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Metropolitan Opera

(Continued from page 29)

TOSCA, JANUARY 20

The Monday night subscribers heard a spirited performance of Tosca with Maria Jeritza in the title role, also two other favorites reappearing in familiar roles: Giovanni Martinelli as Cavaradossi, and Antonio Scotti as Scarpia. The distinguished trio, in excellent spirits, gave a portrayal of their roles that proved highly realistic. Vocally also each gave of his best. Bellezza may be accredited with an authoritative reading of the score, while the rest of the cast contributed to the general interest and enjoyment of the performance. A large audience expressed its approval in unmistakable terms.

LUISA MILLER, JANUARY 22

Luisa Miller was repeated on Wednesday with the same cast as at earlier performances: Rosa Ponselle, Lauri-Volpi, De Luca, Marion Telva, Ludikar, Pasero, Doninelli and Paltrinieri. There was a capacity audience and the principals were vociferously applauded. Tullio Serafin conducted.

DIE WALKÜRE, JANUARY 23

The fifth performance this season of Die Walküre was of special interest in view of the fact that it witnessed a change in the role of Brünnhilde. Gertrude Kappel, who has long been a familiar and vividly effective Brünnhilde, on Thursday evening assumed the role of Sieglinde and invested the part with an assurance and an authority that were thoroughly appealing and gratifying and that bespoke an intelligent and sympathetic understanding of this role. Brünnhilde was portrayed by Elisabeth Ohms, who duplicated that first impression as a true Wagnerian singer which she made last week as the Götterdämmerung Brünnhilde. Her dignity and quiet poise are characteristic Wagnerian traits, while her voice was equally effective in its dramatic yet appealing quality and in the fullness, strength and resonance of its delivery.

The rest of the cast was familiar. Rudolf Laubenthal's Siegmund is too well tried and too reliable to need critical comment, except to say that every time he sings the role it seems, if possible, to grow in impressiveness and authority. Michael Bohnen was in excellent form as Wotan, while equally fine were the characterizations of William Gustafson, as Hunding, and Karin Branzell as Fricka. Artur Bodanzky conducted this interesting and satisfactory performance.

BARBER OF SEVILLE, JANUARY 24

On Friday evening Mme. Amelita Galli-Curci sang her farewell to the Metropolitan and to opera, except now and then for guest appearances. A teeming house, with standees even jamming the corridors, paid its tribute to the renowned artist, calling her before the curtain about a dozen times to acknowledge the seemingly endless applause, while huge baskets of flowers bespoke the admiration of many.

For her farewell, Mme. Galli-Curci sang Rosina in The Barber of Seville. Her limpid voice had all that rich, velvety texture which has always been its particular charm, and she invested the role with that dazzling personality and spirit that has won her so many admirers. There was also in her singing a sentimental appeal, especially in the Home, Sweet, Home song in the lesson scene, with its softly flowing coloratura adornments.

The remainder of the cast lived up to the high artistic level of this important occasion. Armand Tokatyán as Almaviva was in excellent voice, with its full, rich, resonant quality at its best. Figaro was in the capital hands of Giuseppe de Luca; Pompilio Malatesta sang Bartolo; Ezio Pinza, Basilio; Alfredo Gandolfi, Florello, and Henriette Wakefield, Berta. Mr. Bellezza conducted.

SADKO, JANUARY 25

(See story on page 29)

SUNDAY NIGHT CONCERT, JANUARY 26

Cavalleria Rusticana was given in concert form on Sunday night with Maria Jeritza singing a superb Santuzza and Armand Tokatyán, Mario Basiola, Gladys Swarthout and Philine Falco doing the other roles. It was a good performance, conducted by Wilfred Pelletier. The first half of the program was devoted to the Ruy Blas overture (Mendelssohn), the Flower Song from Carmen, finely sung by Rafaela Diaz, and Nina Morgana revealing her lovely voice to advantage in the Una Voce Poco Fa from the Barber of Seville. Mario Basiola, sing-

ing twice on the program, gave an aria from Sadko. There was a large audience and plenty of applause for each of the artists.

Activities of Maestro Paganucci

Anthony F. Paganucci, although born in America of Italian parents, received most of his early training in Europe. After having studied at the Pacini Institute at Lucca, Italy, he returned to New York and became active as operatic director not only at the Academy of Music, Brooklyn, but also at the Manhattan Opera House, New York, and in various other cities.

During the past few years Mr. Paganucci has devoted much of his time to writing. Among his latest works published by Carl Fischer this season are an Ave Maria and a popular man's song entitled Il Gitano Re. Another composition, in lighter vein, is The Cuckoo Clock, published by Schirmer this



ANTHONY F. PAGANUCCI

year. Mr. Paganucci has shown his versatility as a composer by also introducing a list of popular numbers used by the dance orchestras such as When the Dear Old Summer Goes, What a Smile Can Do, Italian Rose, Honolulu Lou. An operetta, two short opera sketches, one comic and the other a romance, are other works which Mr. Paganucci has written during the past few years. He does his own orchestral arrangements, some of which have been played by the Metropolitan Orchestra in New York. His Valse Caprice has been used by Rosina Galli as one of her special numbers. Such artists as Titta Ruffo, Alfredo Gandolfi, Richard Bonelli, Rosa and Carmela Ponselle program Paganucci numbers.

Several months of last year were spent by Mr. Paganucci in Europe, traveling through Germany, Switzerland, France and Italy. Among the prominent musicians he visited while abroad was Pietro Mascagni, with whom he states he spent many pleasant hours while in Rome. Mascagni presented Mr. Paganucci with autographed copies of Cavalleria Rusticana and Iris. Upon leaving Italy, while the boat was in the harbor of Naples, a messenger came from Rome with two large pictures of the celebrated master directing his Hymn of Labor before an audience of thousands of people. Needless to state, these are highly prized possessions.

Mr. Paganucci recently opened a studio in Carnegie Hall, New York, where he is devoting part of his time to operatic coaching, specializing in the Italian operas.

Werrenrath Again Wins Praise

"Werrenrath Wins Praise of Audience" was the headline in the Omaha Morning Bee following a performance of Handel's Messiah by the Omaha Choral Union, with Reinald Werrenrath as baritone soloist. In his review, the critic of that paper said that Mr. Werrenrath's voice was as lovely, resonant and true as in years past; his art mature and his readings, authoritative in every respect, and that the dignity, dramatics, clean vocalizing and fine style of his arias were models of oratorio tradition at its finest. The World-Herald found it sufficient to say that he was as successful as he usually is.

Rosenstock for Berlin

Josef Rosenstock, late of the Metropolitan, has been engaged as conductor of the Mannheim (Germany) Opera, where Artur Bodanzky functioned before he came to New York.

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BALTIMORE, Md.—The second concert of the season by the Baltimore Symphony Orchestra, with Ernest Hutcheson, eminent pianist, as soloist, was the high spot of the holiday season to Baltimore's music folks. Mr. Hutcheson, who spent more than ten years as head of the piano department of the Peabody Institute in this city, has been a prime favorite with Baltimore audiences for a number of seasons, and his every appearance is the signal for large and enthusiastic audiences. This occasion was no exception, and Mr. Hutcheson was given a deserved ovation. His playing of the so-called Emperor Concerto by Beethoven was a scholarly accomplishment and merited the many calls that Mr. Hutcheson was forced to acknowledge. The orchestra was seemingly inspired by the appearance of the soloist and played as well as ever in its career, now over fifteen years. Director Strube has the personnel of the organization upon a higher plane than ever.

The Philadelphia Orchestra presented its second concert of the season with Dr. Stokowski on the podium.

The edict that none would be admitted to the hall, after the beginning of the concert until the intermission, was adhered to strictly, and there was not a vacant seat on the lower floor when the director made his appearance, with almost a run from the wings to the stand. The orchestra played magnificently, and the applause was so long and so enthusiastic that the director of the organization could not restrain his desire to make a little speech of thanks to his admirers. It was Mr. Stokowski's last Baltimore appearance of the season.

Willem Mengelberg directed the initial concert of the season by the Philharmonic-Symphony Orchestra. Comparisons among the large orchestras that visit Baltimore is a sort of thankless effort, but it can safely be said that the Philharmonic plays with an authority of manner that need fear nothing from any similar organization. Mr. Mengelberg's interpretations are always interesting and his presentation of The Fire-Bird suite by Stravinsky will not soon be forgotten.

Harold Bauer was a recent Peabody recitalist and F. W. Strehlau, the excellent critic of the Evening Sun, paid him the following well-merited tribute: "Long since ranked among the world's foremost pianists, Harold Bauer, giving his annual recital at the Peabody, revealed himself in one of his

most expansive moods. Not only did he display a brilliant technic but he disclosed, perhaps more than on any other previous occasion, that he combines to an amazing degree skill with those qualities of mind and heart which make for interpretation in its highest form. He employed his mastery of the keyboard, not as a means of dazzling an audience and providing a show, but to give his conception of the inner meaning of compositions or exhibit their possibilities in the way of colorful or vitalizing presentation. Mr. Bauer's tone was caressing, brittle, biting, broad, majestic, commanding, or beguiling by turns and he gave a manifestation of virtuosity such as is not often heard."

A most interesting recital in the so-called supplementary series at the Peabody was offered by Alexander Sklarevski, pianist, and Bart Wirtz, cellist, both well known members of the Peabody faculty. The recital was a delight throughout.

Two so-called smaller recitals were recently offered by Virginia Powell Harriss, until a few months ago critic of the morning Sun. Both were excellent. The first offered Leslie Frick, contralto, of this city as soloist. Miss Frick has gone forward very far since her last appearance here, and since which time she has been in New York concertizing and singing over the radio. The other recital offered Emma Redell as soloist. Miss Redell is a Baltimorean who has been very successful in opera, especially in Germany and other countries, and her recital was an event of importance.

Kathryn Meisle, contralto, was a recent soloist at the Peabody and gave a splendid recital. It was Miss Meisle's first appearance in this city and her rich contralto voice brought her many admirers, who will eagerly await a return engagement. E. D.

**Presser Hall at Wesleyan to Be
Dedicated**

The Illinois Wesleyan University has issued invitations for the various events constituting the dedication of Presser Hall, the new home of the school of music of the university, February 2 to 5. There will be an address by Francis G. Blair, State Superintendent of the Department of Education; an address by James Francis Cook, president of the Presser Foundation of Philadelphia; an organ recital by Arthur Dunham, organist at Chicago Temple, Chicago, and the ceremonies will close with a formal reception.

Lillian Steuber Announces Recital

Lillian Steuber, pianist, will give a recital in the new Barbizon-Plaza auditorium on March 18. Miss Steuber is from the West, and has played in several Eastern cities with extraordinary success. She has every appearance of being one of the coming young pianists of the day.



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Helen Brett, Vocal Teacher of New York, Discusses Limbering of Throat Muscles

Helen Brett, after twenty years of experience, research and study with prominent teachers, has evolved the Helen Brett Vocal Method, a method which she believes offers to the pupil a simple, scientific, dependable technic which brings unflinching re-



© George Maillard Kessler, B.P.
HELEN BRETT

sults. Miss Brett is of the opinion that without supple and limber muscles all of the knowledge and skill in the world are powerless to make a person sing freely.

"Neglecting to consider the conditioning of our vocal apparatus," said Miss Brett, "is one of the outstanding deficiencies of the prevailing vocal teaching of the day. No teacher or pupil of dancing would think of proceeding in his technical work without limbering the body and keeping it in train-

ing. No dancer would think of giving a performance without limbering her muscles, getting them warmed up and responsive.

"Do singers ever think of limbering their throat muscles during their training or before singing," continued Miss Brett, "although the beauty and freedom of the voice depends upon the suppleness and free action of these muscles? But few know the necessity of doing this. Even piano teachers give stretching, limbering and relaxing exercises to their pupils for their hands and arms."

In discussing the result of this great neglect among singers, Miss Brett further declared that only the very few whose muscles by nature are phenomenally elastic escape acquiring some abnormal muscular condition of the throat.

"You may ask what this does to the voice," she said. "It brings on the thousand and one conditions one hears in voices today—stiffness, harsh, coarse and dead quality, unwieldiness, breaks, tremolos, sharpening, flattening, limited range, unevenness of scale, lack of overtone, etc." In some future interview, Miss Brett stated that she would explain why these things occur when the muscles of the throat are not kept limber. She is very firm in her conviction that without supple, freely active throat muscles a singer cannot be anything but mediocre. "Correct action of the throat muscles," said Miss Brett, "is an essential requirement for proper tone production. This fact was known by the old Italian masters who rejected as hopeless all pupils whose throats did not pass the test of elasticity and suppleness, saying: 'You have not the singer's throat.' These conditions are not hopeless and can be overcome by proper exercises. These exercises are a crying need for singers. No longer must they go years with these vocal defects. Limbering is their freedom!"

A New Building for Westminster Choir School

In moving the Westminster Choir School from Dayton, Ohio, to Ithaca, N. Y., where it is now affiliated with the Ithaca Conservatory and associated schools, the advantages offered to students have been greatly increased. The course has been extended from three years to four, offering the degree of Bachelor of Music. Plans for a new building are now being made, and it will be completed for the opening of school next year. This building will be for the use of the Westminster Choir School and will contain a large auditorium, a splendid organ, complete equipment of practice organs, class rooms and offices.

The choir school is almost a graduate school, more than fifty per cent of the student body having won their degrees from colleges and conservatories. The student body comes from nineteen different states, ranging from Massachusetts to California, and from Canada to Texas. The Missionary Boards of India have sent a young Hindu to take the four year course, and upon its completion he goes back to India to establish a Westminster Choir School there. His name is Robin Patterson.

Mrs. H. E. Talbot retains her keen interest and her sponsorship of the choir, and will make possible plans for touring in the future greater than ever in the past. This is said in spite of the fact that last season the Westminster Choir established the extraordinary record of more than sixty concerts in the United States and Europe in addition to all the church and missionary work done in the regular course of the choir's activities. Last season ended in a blaze of glory, and was the greatest season in the history of the choir. At this writing the present season looks as if it would be still greater, and Mr. Williamson says that it has been rather a problem how to answer all of the calls for the Westminster Choir, so that a rule has had to be made that the choir will only appear in a town once in two years. Is there any other musical organization which has to limit the number of its appearances by rule?

Donald Pirnie "in" Scotland

Donald Pirnie was in Scotland—or seemed to be—on January 14, for half an hour, when he was guest-artist on the Libby McNeil-Libby radio hours, Station WJZ. Orchestra and soloist featured Scotch music, Mr. Pirnie's songs showing his unerring taste in selecting the music every one likes and remembers. Orchestrations were especially arranged for three of the songs and were so successful that Mr. Pirnie plans to use them on other occasions with orchestra.

The first song, the old Scotch battle hymn, Scots Wha Hae Wi Wallace Bled and Nae Mair We'll Meet Again were sung with orchestra. McCrimmon's Lament and the Liza Lehmann arrangement for Annie Laurie had piano accompaniment—the first three being those arranged by Helen Hopekirk. The final song, the Pipes of Gordon's Men,

sung with the Libby orchestra, was particularly effective. Annie Laurie and the Pipes of Gordon's Men are so much in demand that Mr. Pirnie rarely gives a recital without including them, and the letters and telegrams which he has received since the broadcast always mentioned them especially. He was surprised to find that they are as popular in Europe as they are here. The Hammond song was on his Town Hall program this month, and it is interesting to know that the composer was in the audience.

On January 23 Mr. Pirnie was soloist at the annual dinner of the New York Harvard Club. On the 26th he was in Allentown, Pa. February 9 he gives a recital at the University Club, New York, his third New York appearance within four weeks, not counting the nation-wide broadcast on the radio.

Martha Baird's Concert Activities

After Martha Baird's appearance on the subscription series at the University of Wisconsin in Madison recently, the Wisconsin State Journal published the following headlines: "Martha Baird Shows Wizardry at Piano," and "Artist Given Reception Few Have Obtained Here." An exceptionally enthusiastic audience, which filled every seat of the Great Hall of the Memorial Union, greeted Miss Baird at her concert.

In Chicago, the pianist was twice guest of honor at functions given for her during her stay in that city. The Gordon Club gave an afternoon reception on the Friday preceding her Chicago recital, and the Musical Guild honored her by a luncheon at the Arts Club.

Gruen Plays at the Sutton

Rudolph Gruen, pianist, gave a recital at The Sutton on January 24. His program included numbers by Bach, Scarlatti, Brahms, Griffes, Rosenthal, De Falla, Chopin and his own Dance Elusive (Beauty and the Beast).

The audience received him cordially and demanded additional numbers. Mr. Gruen lived up to the excellent reputation he has set for himself. A fine technic, good tone and sound musicianship were again revealed.

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(Continued from page 34)

pupil of Mme. Audet; Elena Crivella, pupil
of Miss Nargolies; Gertrude Courshon,
Orissa Matheson, and Velma Gildermeister,
pupils of Edward Collins; Helen Pollenz and
Sam Raphling, pupils of Rudolph Ganz;
Wilma Scheer, and Frederick Dvorch, violin
pupils of Mr. Fischel, and Dolly Nichols,
voice pupil of Mr. Reed.

WITHERSPOON STUDIO NOTES

Mrs. O. E. Zehr has been engaged as
contralto soloist for the evening services
conducted by the Sunday Evening Club at
Orchestra Hall. Her beautiful singing has
aroused much favorable comment.

Herbert Witherspoon's new studio is ex-
citing the admiration of all who see it.
Furniture and decorations have arrived from
the East and the room has become one of
the most artistic and beautiful studios in the
city.

Stanley Chapin has been appointed choir-
master of the Swedish Baptist Church. He
has a choir of forty voices and he also sings
the baritone solos.

Constance Johns has left to resume her
Canadian chautauqua tour after several weeks
of study with Helen Wolverson. She will
return to the studio in May.

Mr. Witherspoon has been asked by Mr.
Stock to serve on a committee for the
selection of the young pianist to appear with
the orchestra in April.

Due announcements will be made of sum-
mer classes to be held in the Witherspoon
studios during June and July.

COLUMBIA SCHOOL OF MUSIC

Preparations are under way for the be-
ginning of the mid-year term, February 10.
New classes will be formed in many depart-
ments. The end of the term recital in the
Primary and Preparatory departments will
be held in the School Recital Hall February
8. The program is in charge of Kathleen
Air.

The Uptown branch gave two recitals by
pupils in the Wil-Rae Hotel. One of the
programs was by pupils of Bertha L. Far-
rington and the other pupils of Jessie E.
Sage, Evelyn M. Goetz and Helen M.
Schroeder.

SYMPHONY PROGRAM

For its fifteenth Friday-Saturday concert,
January 24 and 25, the Chicago Symphony
presented a program made up of the Bach G
major concerto for string orchestra, the
Strauss tone poem, Thus Spake Zarathustra,
Holst's Oriental suite called Beni Mora,
Honegger's Pastorale d'Ete symphonic poem,
and Ravel's choreographic poem, The Waltz.
JEANNETTE COX.

Mme. Liszniewska's Success Abroad

Marguerite Melville Liszniewska, distin-
guished member of the artist faculty of the
Cincinnati Conservatory of Music, who is
spending her sabbatical year concertizing



MARGUERITE MELVILLE-LISZ-
NIEWSKA,
noted pianist, who is concertizing in
Europe this year.

abroad, is achieving brilliant triumphs in the
music capitals of Europe.

This American artist, who won an ovation
when she gave her recital in Paris this
season, is on an extensive concert tour of
Germany, Poland and Czecho-Slovakia.
Cablegrams from the latter country tell
of her brilliant performance as soloist with
the Philharmonic Orchestra in Prague on
January 5. Mme. Liszniewska received an
ovation as she came upon the stage, con-
ductor and musicians joining in the en-
thusiastic applause at the conclusion of her
performance.

From Prague this celebrated pianist went
to Berlin, where she was guest artist with
the Berlin State Orchestra, of which Dr.

Ernst Kunwald, former director of the Cin-
cinnati Symphony Orchestra, is now con-
ductor. This, too, was a veritable triumph.

On January 17 Mme. Liszniewska gave
a recital in the German capital. After her
Berlin concert she left for Poland where
she gave a recital in Cracow on January 22.
The following night she played for the
Polish Radio Company. From Cracow
Mme. Liszniewska went to Warsaw, where
she was soloist with the Warsaw Phil-
harmonic Orchestra on January 26. At
the conclusion of her tour she will return
to Paris where her students from the Con-
servatory, who accompanied her to Europe,
are residing.

Cathedral Organ Dedication

Plans for the dedication of the new Kilgen
Organ at St. Patrick's Cathedral, which
awaited the return of Patrick Cardinal
Hayes for final approval, make it a social
as well as musical and liturgical event.



PIETRO YON AND HIS SON,
MARIO,

on Riverside Drive, enjoying one of our
rare snow storms. Mr. Yon has charge
of the elaborate musical program which
will be part of the dedication ceremonies
of the great new Kilgen Organ at St.
Patrick's Cathedral, February 11.

Prominent parishioners of the Cathedral
identified with the society life of the city
are serving on the committee arranging the
elaborate ceremonies.

According to Msgr. M. J. Lavelle, rector
of the Cathedral, the event which takes place
Tuesday evening, February 11, promises to
be one of the outstanding social as well
as civic events of the season. In addition
to a large representation of New York
society folk, the invited guests will include
distinguished churchmen from different parts
of the country who will be present in their
ceremonial robes. Pietro A. Yon is the
organist.

Canada's Sea Music Festival to Be Held Annually

The Sea Music Festival at the Empress
Hotel in Victoria, B. C., held for four days
beginning January 15, under the auspices of
the Canadian Pacific Railway, was the sec-
ond such festival to be staged in British
Columbia, last year's having been held at
the Hotel Vancouver in Vancouver. It
has now attained the dignity of an institu-
tion and will hereafter be an annual event
on Canada's Pacific Coast.

The Hon. Randolph Bruce, Lieutenant-
Governor of British Columbia, presided as
guest of honor at each evening's concert.
The programs included vocal, instrumental
and dance numbers covering a range of
more than 300 years, music that traces its
origin to the workaday sailor folk who
manned the whalers, the fishers and the
freighters before the steamer displaced the
windjammer on the high seas. Hundreds of
Americans from the states of Washington,
Oregon and California attended the festival,
and in a spirit of friendly competition, the
Amphion Choir of Seattle was sent to com-
pete with the old Arion Choir of Victoria,
both organizations receiving fine tribute from
the audiences which were strongly impressed
by their singing.

The soloists at the festival included John
Goss, Herbert Heyner, Ulysse Paquin, Al-
fred Heather and Herbert Howetson, tenors;
Frances James, soprano; Mme. F. X. Hodg-
son, contralto, and Gertrude Huntley Green,
pianist. The concerted numbers included
Fingal's Cave overture played by a local or-
chestra led by Harold Eustace Key, who was
music director of the festival; Freder-
ick William Wallace's Bound for the
Rio Grande, a ballad incorporating most
of the deep-water chanteys of the Pacific;
Dr. Healy Willan's Order of Good Cheer,
a ballad opera incorporating the sea chanteys
popular at the time of Champlain; At a
Lewis Fishing, a Gaelic fisherfolk play writ-
ten by Ethel Bassin; also hornpipe, pirate
and sword dances by the Victoria Dancers
and the British Columbia Morris Dancers.

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Henry Hadley Honored at Concert of
Seattle Oratorio Society

SEATTLE, WASH.—The local chapter of Pro Musica presented Nina Koshetz, Russian soprano, in a fascinating concert devoted largely to Russian composers as the December concert of its series. With the assistance of Ariadna Mikeskina at the piano, Mme. Koshetz demonstrated her interpretative abilities as a sympathetic follower of the modern composers.

The Christmas program of the Seattle Symphony Orchestra's series of young people's concerts, carried with it the true spirit of the season. There was even jolly old Santa, who played Christmas carols on his violin, and, thanks to the Mary Ann Wells School of the Dance, a delightful interpretation of Humperdinck's *Haensel and Gretel*. The Nicolai Overture to the Merry Wives of Windsor opened the program, while that descriptive set of animal pieces *The Carnival of the Animals* (Saint-Saëns) was greatly appreciated by the audience. Mr. Krueger seems always happy when conducting these children's concerts, and there is no doubt that his joy is likewise shared by his enthusiastic listeners.

Honoring Henry Hadley, the Seattle Oratorio Society, under the direction of J. W. Bixel, gave a program devoted entirely to the works of that composer. The concert was arranged in recognition of the splendid work done by Mr. Hadley in originally establishing a symphony orchestra here, many years ago, and for the advancement given the musical welfare of Seattle through his efforts while a resident. In Music's Praise, the cantata chosen for the occasion, was given a spirited rendition. Gwendolyn Mines contributed a group of piano solos; Florence Beeler, contralto, sang a group of songs, and the other assisting artists included Jean W. Kantner, baritone; Mrs. Percy J. Starke (of Tacoma), soprano; Mrs. Walter C. McHaney, organ, and Mrs. Myrl Wilson, piano.

In memory of the late Boyd Wells, formerly a prominent teacher of piano in Seattle, the organization of Boyd Wells Pianists recently gave an excellent program. This program had been outlined by Mr. Wells before his death, and was indeed a tribute to his artistry in program building and the interpretations of the pianists participating likewise a tribute to his teaching.

The annual December concert given by the Amphion Society, under the baton of Graham Morgan, again gave the organization undisputed right to its claim of being the foremost choral organization of the Northwest. Graham Morgan seems ever to be molding his organization into a finer ensemble, and the

compositions on the program were chosen to best illustrate this ensemble. Agatha Turley, Irish soprano, was the assisting artist of the evening. Arville Belstad was at the piano.

A musical event of unusual nature was the presentation of *Atsumori*, a Japanese music-drama, which was offered during the month at Meany Hall. Given entirely by the students of the music department of the University of Washington Fine Arts Department, the music-drama was a distinct departure from the usual programs, and made use of mixed choruses, women's choruses, orchestra and soloists, as well as dramatists. The play is an adaptation of the Japanese "No" plays, and the music was written by C. W. Lawrence of the University, who also directed the performance.

The Ralston Club's winter concert was warmly praised by its enthusiastic audience. Owen Williams, who has been conductor since the club's inception, had chosen a splendid program, and the assisting artist, Gene Wallin, who sings delightfully, gave the necessary variety and added charm which an all-men's program usually seems to need.

Maurice Dubin, Russian operatic tenor, has recently opened a studio for voice study. He will work in connection with the Novikoff School of the Dance in presenting frequent operatic scenes for the benefit of his students.

Music and Musicians' fifth annual Seattle and King County Music Meet was held December 27, and revealed an amazingly large number of talented young performers on all instruments. It was interesting to note the increasing number of entrants in the wind instrument competitions and shows how effectively school orchestras are creating an interest in and a demand for competent performers on all instruments.

J. H.

Esther Harris Presents New Protegee

Esther Harris, president of the Chicago College of Music, has just presented another exceptionally talented protegee in Frieda Brim, who appeared as soloist with the People's Symphony Orchestra on January 12. Edward Moore, writing in the Chicago Tribune, said that in the Chaminade Concertstueck the young artist "displayed well



FRIEDA BRIM

trained gifts as piano soloist," and his colleague, Herman Devries, of the Chicago American, was of the opinion that she played the number "not childishly, but rather with the poise, the fluency, the technical correction of the matured professional."

Miss Harris, who has discovered and developed in an unusually short time more child pianists than probably any other teacher in the Windy City, tells this story of her new protegee: "When Frieda first came to me two years ago she attempted to play the Solfeggietto of Bach. Although impressed with her latent talent I doubted her ability to develop it, but through the intercession of a well known Chicago pianist I agreed to accept her for a ten lesson trial with the proviso that if she showed noticeable improvement I would keep her. Her progress in the short time was marvelous. In the past two years she has learned five complete concertos as well as a score of other compositions ranging from Bach to Chopin. If Frieda continues to develop as she has in the past I feel safe in predicting that in another two years I will present another artist to the musical world who can easily be classed with my other talented pupils who have made sensational successes in the musical profession."

Former pupils of Miss Harris who are making names for themselves in the profession include Gitta Gradova and Isabelle Yalkovsky.

Wilson Lamb Ensemble to Give Recital

On February 6 the Wilson Lamb Ensemble will be heard in a recital at the Hillside School Auditorium, Montclair, N. J., under the auspices of the Missionary Society of Emanuel A.M.E. Church, Rev. A. L. McWade, Pastor Mission Street. The ensemble will give madrigals, sacred, classical, spiritual and Russian music, demonstrating its ability to interpret any style of ensemble music. Cora Wynn Alexander will preside at the piano.

Catherine Reiner in Second Recital

Catherine Reiner, soprano, who will give her second New York recital at Town Hall on Monday evening, February 3, was born in Budapest. When about five years old, she began the study of the piano, but disliking



CATHERINE REINER

practice, she became more intrigued by the signs of a voice which was beginning to show. Her parents took her to the Academy in Budapest, where she began vocal study.

At once fascinated, Miss Reiner worked so hard that, when she was thirteen, she sang her first public concert. Later she was engaged by the Royal Opera in Budapest, essaying such roles as Leonora, Marguerite in Faust, Micaela, Gilda and Aida.

Three years ago Miss Reiner came to this country, where she continued her studies. A year later, however, she went to Germany, and while there made some records. Her debut in Town Hall, on November 4, 1929, was most favorable, the critics commenting very encouragingly on her singing. The New York World said: "Catherine Reiner brought a charming personality to her song recital—she has a voice of natural beauty and tone color. She used it skilfully as to breath control and phrasing. When she sang in pianissimo the effect was often delightful."

Aksarova in Evenings of Russian Music

Valentina Aksarova, Russian soprano, gave her second New York recital on January 19, and again created such an excellent impression that in the near future she will be heard in the metropolis in two evenings of Russian music. Mme. Aksarova has given many programs of this type abroad, and they always have met with a fine response on the part of her audiences.

Remarkable Success of Bachner Pupil

Ria Ginster, soprano, has studied for the past six years with Louis Bachner, voice specialist of Berlin, Germany. Her career

has been an unusual one, she having appeared as soloist with practically all the leading orchestral and oratorio societies in Germany, Austria, Switzerland, Holland and Scandinavia. This season she has no less than sixty engagements, including appearances in all the larger cities of the above mentioned countries and also Belgium. In Vienna she has been engaged as soloist for the Philharmonic concerts under Furtwaengler. The press in all the cities where she had sung has been unanimous in acclaiming her the new ascending concert star of Germany.

Henry J. Osterndorf Married

Henry J. Osterndorf, a valued member of the MUSICAL COURIER staff for the past six years, was married to Mabel M. Kneuker of Brooklyn on January 8 at St. Gregory's Church. Following the ceremony a reception was held at the Knights of Columbus Club Hotel. The honeymoon of two weeks was spent in Bermuda at the Hamilton Hotel, journeying there via the S. S. Arcadian. The young couple are now living in the Woodlawn section of New York.

Jane Carroll Weds

Jane Carroll, mezzo soprano of the Metropolitan Opera Company, was married on January 21 to Ambrose S. M. Crummey.

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Chicago Opera

(Continued from page 22)

stage, and in stating that she was a good foil for Raisa's Gioconda, it shows the high esteem in which we hold this young American singer, who, no doubt, within the next few years will be regarded as a star of the highest magnitude with the company. Miss Glade is already a star and let us hope that she will never force her voice in order to compete with some of her Italian colleagues. Her voice is voluminous and her present handling of it is correct.

Charles Marshall was excellent as Enzo, one of the best things we have heard from this tenor in many years. Beautiful singing, correct phrasing and gorgeous tones made his efforts in the drama praiseworthy.

Cesare Formichi is right in relying on his voice. It is beautiful, gorgeous! Formichi knows it and naturally displays it with all its power and the results are always the same—he gets the audience and his reward in the shape of thunderous plaudits and this seems to please exceedingly the gifted baritone, who smiles from left to right his acknowledgment. When the applause then doubles in ferocity, Formichi looks so much happier. He loves applause and had reason to be happy, as he was feted buoyantly for his very fine delivery of the role of Barnaba.

The minor roles were well handled and the chorus sang beautifully. Indeed this season the Chicago Civic Opera has a chorus, made up as it is of so many young women and men as to obliterate the memory of that old and "heavy" chorus that in years gone by was heard from our boards. Some of the girls are pretty; a few could make a bid for a place in the Ziegfeld Follies, and besides singing very well these men and women have also been taught how to act. Our chorus does not act as a unit; each represents a personage and acts according to that principle.

THE BARBER, JANUARY 25 (MATINEE)
The last performance this season of The Barber and the first appearance at the new Civic Opera House of Tito Schipa brought an audience that left not a vacant seat on Saturday afternoon.

Tito Schipa has long been idolized in Chicago and many indeed regretted his absence during the first twelve weeks of the season. The popular tenor's essay of Almaviva has long been acclaimed as a masterpiece of vocalism and in stating that he was at his best, that the audience manifested its joy at his return by acclaiming him seems at this time sufficient to express our own admiration for an artist who ranks supreme in such roles as Rossini wrote for a light tenor. Schipa's name could be written in italics in this report, as, even though the cast was very fine, he, nevertheless was the hero of the afternoon—the one the public had come to hear and enjoy.

Margherita Salvi, Giacomo Rimini, Vittorio Trevisan, Virgilio Lazzari and Maria Claessens, in their usual roles, came in for their share in the success of the performance.

DON QUICHOTTE, JANUARY 25 (EVENING)
A repetition of Massenet's Don Quichotte with Vanni-Marcoux, Coe Glade and Edouard Cotreuil in the leads, closed the twelfth week of the season. RENE DEVRIES.

Kolitsch Returns to United States

After an absence of four years, during which he was touring abroad, Vlado Kolitsch, Croatian violinist, who made his



VLADE KOLITSCH

debut at Carnegie Hall in 1925, has returned to this country for his second American tour.

He says there is a great demand for XVIIIth century music throughout Europe and that the Cubistic trend in music has turned to the opposite extreme and concert managers demand that at least one-half of

the programs be devoted to the masters of 17th and 18th centuries.

Mr. Kolitsch believes that there is a considerable change of musical standards in this country since his last visit.

"Concert audiences seem to be more appreciative of music as art rather than of the virtuosity of the performer and the programs seem to be selected by artists toward that end," he declares.

His first recital in New York on December 5 at the American Women's Club found such a response that a second recital is to be given, with a new program at Steinway Hall on February 8. Mr. Kolitsch appears in 18th century programs accompanied on the clavier. The recitals are presented in costume. His out of town bookings include appearances in Chicago, Cleveland, Pittsburgh, and Washington.

News From Betty Tillotson

Concert Direction

Vera Curtis sang at the Woman's Republican Club of Providence R. I. on January 3 with excellent success.

Marion Armstrong is to sing with the Toronto Symphony Orchestra in Toronto, on February 9, broadcasting for the Canadian National Railroad Company.

Betty Tillotson presented Arthur Van Haelst, baritone, Ellery Allen, soprano. The Colonial Trio, and Mme. Slaughter, monologist, at the American Woman's Association in New York this season.

On February 23, Betty Tillotson will present Don Blanding, American poet, with Dick Cassard, composer at the American Woman's Association.

Ellery Allen, soprano, will sing with the Sons of the American Revolution of New York, on February 22.

Arthur Van Haelst, is now a member of the Little Theatre Opera Company. He appeared with the Norwood Glee Club of Norwood, N. J. on January 7.

The St. Ambrose Quartet of women's voices, is making radio appearances in Hartford and on station WOV.

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, February 1

Children's Orchestral concert, Carnegie Hall (M).
Clara Rabinovitch, piano, Town Hall (A).
Juilliard Graduate School String Orchestra, Town Hall (E).

Sunday, February 2

Mischa Levitzki, piano, Carnegie Hall (A).
La Argentina, dance, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).
Agnes de Mille, dance, Forrest Theater (E).
Anna Savina, song, Guild Theater (E).
League of Composers, Art Center (A).
Mu Phi Epsilon, program by Tau Alpha Chapter, Panhellenic Hotel (E).

Monday, February 3

David Barnett, piano, Carnegie Hall (E).

Tuesday, February 4

Josef and Rosina Lhevinne, two-piano, Carnegie Hall (E).
The Elshuco Trio, Engineering Auditorium (E).
Harold Samuel, piano, Town Hall (E).

Wednesday, February 5

James R. Houghton, song, Carnegie Hall (E).
Hans Kindler and Helen Bourne, The Barbizon (E).
Nikolai Orloff, piano, Town Hall (E).

Thursday, February 6

Philharmonic-Symphony Society, Carnegie Hall (E).
La Argentina, dance, Town Hall (E).
Ailsa Craig MacColl, piano, Chalfin Hall (E).

Friday, February 7

Boston Symphony Orchestra, Carnegie Hall (E).
Biltmore Friday Morning Musicale, Hotel Biltmore.
Philharmonic-Symphony Society, Carnegie Hall (A).

Saturday, February 8

Children's Orchestral Concert, Carnegie Hall (M).
John Powell, piano, Town Hall (A).
Helen Taylor, song, Town Hall (E).
Boston Symphony Orchestra, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Vlado Kolitsch, violin, Steinway Hall (E).

Sunday, February 9

Philharmonic-Symphony Society, Carnegie Hall (A).
Andres Segovia, guitar, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).
Manhattan Symphony Orchestra, Mecca Auditorium (E).

Monday, February 10

Tito Schipa, song, Carnegie Hall (E).
Emilie Rich Underhill, song, Steinway Hall (E).

Tuesday, February 11

Philadelphia Orchestra, Carnegie Hall (E).
Walter Damrosch lecture, Town Hall (A).
Alton Jones, piano, Town Hall (E).
Rubinstein Club, Plaza Hotel (E).

Wednesday, February 12

Institute of Musical Art of the Juilliard School, Carnegie Hall (E).
Paul Althouse, song, The Barbizon (E).
Moses Levine, violin, Town Hall (A).
Maleva Harvey, piano, Town Hall (E).

Thursday, February 13

Philharmonic-Symphony Society, Carnegie Hall (E).
Alberto Sciarretti, piano, Town Hall (E).

Friday, February 14

Philharmonic-Symphony Society, Carnegie Hall (A).
Frieda Hempel, song, Carnegie Hall (E).
Hart House String Quartet, Steinway Hall (E).
Debussy Club, Pythian Temple (E).

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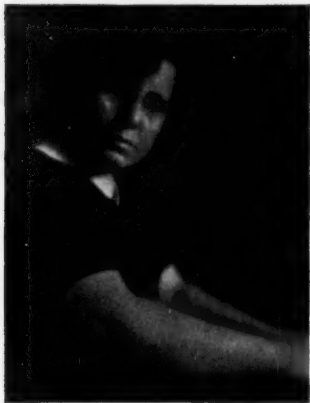
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Cara Verson's Success in European Concerts

Cara Verson, pianist, who by her devotion to the moderns and her unusual programs has been called "a musical rebel," has recently returned from her second European concert tour.

She spent six months abroad, making Paris her headquarters, where she made several concert appearances. She also played recitals of modern music in Vienna, Budapest, Prague and Berlin.

Mme. Verson speaks with the greatest enthusiasm of her audiences abroad. In Vienna she had nine recalls after her second group and at the end of her program played



CARA VERNON

many encores. "Next day," said the pianist, "I received an anonymous letter and immediately thought: 'Ha, here's where the knocking begins.' It proved, however, to be almost a song of praise of my choice of program, of my technic, my interpretation. The writer said she was voicing the sentiments of six or seven of her friends who had attended my recital, all of whom were professional musicians and had belonged to the Viennese concert-going public for a number of years. She ended by hoping that I would soon play another recital in Vienna. I wanted so much to thank her, and I do hope that she is a reader of the MUSICAL COURIER and will know from this interview how much her letter was appreciated."

The Neues Wienerblatt reviewer was of the opinion that Cara Verson "gave preference to compositions of impressionistic style—is an authority in this music of blurred line and color—brought to it, form and imagery worthy of high approval." That she "showed surety—seriousness—artistry," was expressed by the writer for the Wiener Neueste Nachrichten.

Mme. Verson spoke of how sad she felt at leaving Vienna, "for," she said, "it is such a lovely city and the Viennese so charming and I have many friends there. I had planned to make the boat trip down the Danube to Budapest, but as the passenger boats stop running October 1, I went by train. Crossing the great Hungarian plains was not especially interesting after one had observed how very black and rich the soil was, quite like that of our own wheat-growing states, and the same type of landscape. The Vienna-Budapest Railway Company has evidently foreseen the tediousness of this journey so has installed radios in the trains and the passenger for a few pence can have the use of a headpiece similar to that worn by telephone operators and listen to the latest jazz imported from the States. As it was my first visit to Budapest, and as I am very fond of gypsy music, I spent my first evening in that city listening to a gypsy orchestra in one of the leading cafes, and the next day in sightseeing. The Hungarians are as hospitable as our Southerners, and I was taken to see all the places of interest in the vicinity and given so much rich food that I feared I would be too stodgy to play next evening. Among those present at my recital were Bela Bartok, (who wrote me a charming letter of congratulation), the U. S. Minister to Hungary and the U. S. Consul General."

In Budapest, one of the press declared that "Cara Verson played with the dash and fire of a Hungarian." This being probably the highest praise possible from the Magyars, as they are an intensely patriotic people. The Magyar Hirlap said "Musical artistry and routine understanding of her subject. The performance received great applause" and Pesti Naplo, stated she "proved to be a conscientious artist—deep and interpretive art in her playing. In her interesting repertoire were represented the moderns. She received great applause."

Bach Festival Announcements

The Bach Festival this year will be held on Friday and Saturday, May 16 and 17, under the direction of Dr. J. Fred Wolfe, and will take place in Packer Memorial Church at Lehigh University, Bethlehem,

Pa., which has been its home ever since the reorganization of the Bach Choir in 1911.

The Mass in B minor, which has been the pillar of all the festivals, will be sung by the Choir for the twenty-third time, in its complete form, on Saturday. In the past several seasons, the solo parts in the Mass have been sung by the respective groups of the Choir. At the coming performance, however, it is likely that a return will be made to individual soloists. Details as to soloists, orchestra and all other information will be announced later.

The Rochester Civic Orchestra

The success of the Rochester Civic Orchestra, resulting from its intensive activities, has been outstanding. Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, is the musical director of the Rochester Civic Orchestra, although his other activities make it impossible for him to do much of the actual conducting.

The Rochester Civic Orchestra is in the first season of its existence. It consists of forty-eight musicians, and derives funds for its support from the Eastman School of Music, the Eastman Theater Subscribers' Association, the city of Rochester, and from 10,000 citizens. Every Tuesday evening during the school year the Civic Orchestra presents a special educational program in one of four schools, which is broadcast from Station WHAM. In thirty-six public and parochial schools high grade receiving sets, the gift of George Eastman to the schools, pick up these programs so that nearly 25,000 children hear these weekly concerts. Every Sunday afternoon for thirty-two weeks of the year the Civic Orchestra presents a concert for the general public, to which an admission fee of twenty-five cents is charged. These are held at various schools, and are becoming increasingly popular. The Civic Orchestra serves as the nucleus of the Philharmonic Orchestra, which presents concerts at the Eastman Theater during the season. A portion of the program of each concert is broadcast through the cooperation of the Rochester Chamber of Commerce. The Civic Orchestra also broadcasts on Wednesday evenings under the auspices of the Stromberg-Carlson Telephone Manufacturing Company, with a nationwide hook-up.

During the recent holidays there was a community Christmas concert given by the Rochester Civic Orchestra, Guy Fraser Harrison conducting; the Knights of Columbus Chorus, Frederick Pohl conducting; the Rochester Festival Chorus, Richard Halliley conducting; the Damascus Temple Chanters, Stanley Hawkins conducting; and St. Paul's Church Choir, Warren Gehrken conducting.

Castelle Pupil Wins Critical Favor in Recital

Elsie Craft Hurley, who last spring was awarded the National Federation of Music Clubs' prize at the biennial convention in Boston, recently was heard in recital before the Ginter Park Woman's Club of Richmond, Va.

George Harris in the Times-Dispatch declared that the soprano more than lived up to what one would expect of a prizewinner. "She has a clear voice of lovely quality, that shows promise of great richness as it matures," said he, "and she has fine command of whatever she sings, the kind of command that shows not only fine training (she is a pupil of George Castelle of Baltimore), but also intelligent response to the meaning of each song." Mr. Harris was further of the opinion that Miss Hurley had that complete control that is the essence of fine style and is necessary for appropriate tone-color and for the proper pronunciation of words, and, in addition, has the personality that is necessary for real interpretation. She was accompanied by Virginia Castelle, who, to again quote Mr. Harris, "played, it need hardly be said, the most completely sympathetic accompaniments."

Another recent appearance for Miss Hurley was at the first concert of the season of the Octave Club of Norristown, Pa., when she again was the subject of critical favor, being praised for the charm of her personality as well as for her wide range of voice, which was effective in all registers and used with flexibility and control. And in Baltimore, her home city, the soprano sang at the opening concert of the season of the Baltimore Music Club, the critic of the Sun noting that she seldom was heard to better advantage than on this occasion. Here again she was accompanied by Mrs. Castelle, "who seconded the singer so ably as to constitute a vital part of the songs."

Eleanor Judd at Hotel Wolcott

Eleanor Catherine Judd is making her home in New York at the Hotel Wolcott. Despite her handicap (she has been blind since two years of age), Miss Judd has attained the degrees of Bachelor of Arts and Master of Arts from the University of George Washington and has gained recognition as a singer and pianist. She broadcasts every Friday afternoon over WHN.

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NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

The New England Music Festival Association was organized in 1925 and incorporated as a non-profit organization in 1927. Its purpose is to broaden the musical experience and vision of New England's citizens; to stimulate the interest of young people generally in good music, and to establish the highest possible standards of attainment; to provide a reward and an incentive for good work; to focus the attention of the general public on the achievements of the New England Schools in this direction, and to demonstrate the importance of music study in the schools as an educational and cultural force, and as a counteractive agent to undesirable activities and influences.

This Association is also the founder of the New England School Music Festival, which includes and cooperates with annual band, orchestra, and glee club contests and conclaves in Massachusetts, New Hampshire, Maine, Vermont, and Rhode Island; followed by final contests in which the winners of the various state contests participate. It organized the New England High School Orchestra, composed of players selected from the High Schools of the six New England states.

The Association cooperates closely with the National Bureau for the Advancement of Music, and the various school music supervisors' organizations.

Membership is open to supervisors of music, teachers, principals, superintendents of schools, music students and all interested citizens.

The Association's activities for the current year are as follows:

New Hampshire.—The second annual New Hampshire school music festival has been tentatively scheduled for May 4, at Concord. Program will include band, orchestra, and glee club contests. Esther B. Coombs, chairman of State Committee, Hampton.

Maine.—The third annual school band and orchestra contests will be held in Bangor, May 10, 1930. Plans are also being made for a state orchestra and state chorus, to appear at the annual meeting of the State Teachers' Association next spring. State

committee: Alton Robinson, chairman, Bangor; Dorothy Marden, Waterville; E. S. Pitcher, Auburn.

Connecticut.—No announcement of a state contest or festival has as yet been made. In the event that there are no elimination contests in this state, Connecticut school bands and orchestras may enter direct in the New England finals at Pawtucket; and glee clubs in the finals at Boston.

Rhode Island.—The second state school band and the first state school orchestra and glee club concerts will be held in Providence on an early date in May; the date will be announced later. The fourth annual school music festival date will also be announced shortly. For information address Walter H. Butterfield, Classical High School Building, Providence, or Paul E. Wiggin, Pawtucket Senior High School, Pawtucket, R. I.

Vermont.—This state will have two district festivals in 1930, one at Burlington and the other at Springfield. The Burlington event will be the third held in that city and sponsored by the Exchange Club of Burlington. The festival program will include band and orchestra contests and a state orchestra, the latter to be rehearsed and conducted by Harry E. Whittemore. For information, address Clark E. Brigham, Chairman of Local Committee, Burlington, or Adrian E. Holmes, Contest Chairman. The Springfield district contests will be sponsored by the Rotary Club of Springfield, and will serve that section of the state that is difficult of access to the northern district contest at Burlington. For information, address R. N. Millett, Principal, Springfield High School. It is announced that the Headmasters Club of Vermont is this year bringing all contests under state supervision—the first action of its kind in New England.

Massachusetts.—The state band and orchestra contest will be held at Waltham, May 17, 1930, and is advertised as a major event in the celebration of the Massachusetts Bay Tercentenary. The festival is sponsored by the Waltham Chamber of Commerce and the Public Schools of Waltham, and arrange-

ments are being made to include not only school bands and orchestras, but also bands and orchestras maintained by Rotary Clubs and similar organizations. Maude M. Howes, Quincy, is chairman of the State Contest Committee, and the local committee includes Earl J. Arnold, secretary of the Chamber of Commerce, and Raymond Crawford, Director of Music, Waltham schools. General correspondence regarding the contest should be addressed to Mr. Arnold, who is the committee secretary, care of Chamber of Commerce, Waltham.

The choral program of the Association is pretentious. Detailed information regarding the forthcoming festival will be of interest to many supervisors of music both in New England and in other parts of the country.

The New England High School Chorus and Glee Club Festival will be held in Boston in the spring and will be in the nature of a final contest. Each New England state has been asked to hold a state or district contest, the first and second place winners of which will be eligible to enter the final contest in Boston. States which are divided into districts may or may not, as is deemed expedient, hold final state contests, as the winners of the district contests (first and second places in each instance) will be eligible for the finals.

The committee has provided for three classes in senior high schools and three classes in junior high schools, namely boys' glee club, girls' glee club, and mixed glee clubs. There shall be one required number for each class. The conductor may select the other number or numbers to suit his needs.

Time allotment for each contesting organization is ten minutes, which does not include the time necessary for going on and off stage. Each conductor will be requested to send to the committee, before the program goes to the printer, the names of his selections and the time he will take for their performance. The ten minutes period allotted to each group will be strictly maintained.

All senior high school contestants are re-

quired to learn their respective parts to With Sheathed Swords, which will be the ensemble number for this division. All junior high school contestants are required to learn their respective parts to My Mammy's Voice, which will be the ensemble number for the junior division.

Piano accompaniments only may be used. This ruling does not refer to instrumental obligatos, but to the introduction of orchestral groups, which would necessitate both time and stage facilities that will not be available. The committee hopes there will be several a cappella numbers on the program.

The music that is to be required for senior high schools which enter the festival is as follows: boys—The Song of the Jolly Roger, Chudleigh-Candish (J. Curwin); girls—The Skylark (trio), Alfred Moffatt (Schmidt), air adapted from minuet of about 1760; mixed—With Sheathed Swords (from Naaman), Sir Michael Costa (Oliver Ditson Co.), soprano solo may be sung either as solo, or sopranos in unison. Required music for Junior High Schools: boys—Gypsy Song, Roumanian folk song (Birchard), (Laurel Octave No. 477, also in Laurel Music Reader Special Edition); girls—The Sandman, Brahms-Biederman (J. Fischer & Bro.); mixed—My Mammy's Voice, Loomis (Birchard), (Laurel Octave No. 469, also in Laurel Music Reader, Special Edition).

The third New England High School Festival Orchestra contest will be held in April. For application blanks and information address Harry E. Whittemore, School Administration Building, Somerville, Mass.

The following list comprises compositions tentatively selected by Conductor Francis Findlay and the committee for the 1930 concert program. It is likely that most of the compositions in the list will be played. Announcement of additions or changes, if any, will be made later. Overture to Anacreon (Cherubini); Air from D major suite (strings) (Bach); Eighth Symphony, Allegretto (Beethoven); Scheherazade, The Young Prince and the Princess (Rimsky-Korsakoff); Variations on the Austrian Hymn (strings) (Haydn); Menuet (strings) (Boltoni); Intermezzo from Ein



FRANCIS FINDLAY,
vice-president in charge of
Festivals and conductor of
the New England High School
Festival Orchestra.



WALTER H. BUTTERFIELD,
Director of Music in the
schools of Providence, R. I.,
and chairman of the School
Chorus and Glee Club Com-
mittee of the New England
Music Festival Association.



MRS. WILLIAM ARMS FISHER,
honorary president and chairman of the
School Chorus and Glee Club Committee.
Mrs. Fisher was the first president of the
association, serving from 1925 to 1928.



HARRY E. WHITTE-
MORE,
Supervisor of Music, Somer-
ville, Mass., third time man-
ager of the New England
Music Festival Orchestra's
program at Symphony Hall,
Boston.



C. V. BUTTLEMAN,
executive secretary of the
New England Music Festival
Association.



WILLIAM C. CRAWFORD
president of the New Eng-
land Music Festival Associa-
tion.



JAMES D. PRICE,
associate supervisor of
Music, Hartford, Conn., and
member of the New England
Music Festival Association.



CARL E. GARDNER,
of Arlington, Mass., chairman
of the School Band Committee
of the New England Festival
Association.



ALTON ROBINSON,
of Bangor, Me., director of
the Bangor High School
Band, and member of the
School Band Committee.



I. EDWARD BOUVIER,
of Worcester, Mass., mem-
ber of the Chorus and Glee
Club Committee of the New
England Music Festival As-
sociation.



GLADYS PITCHER,
clerk of the New England
Music Festival Association.

MUSIC IN THE SCHOOLS AND COLLEGES

Marchen (Suk); Aubade Printaniere (Lacombe); Trepak (Nutcracker Suite), op. 71 (OD) (Tchaikowsky); The Irish Washerwoman (BM) (Sowerby); Monkey Musk (Bi) (Sowerby); Marche Slav (CF) (Tchaikowsky); Angelus from Scenes Pittoresques (WJ) (Massenet); Overture to Rienz (CF) (Wagner); Two Waltzes from op. 39 (OD) (Brahms).

The first eight numbers are in one volume, Symphony Program No. 5, by Silver, Burdett & Co.

The new classification plan to be adopted by the association will be published in an early forthcoming issue of the MUSICAL COURIER.

The officers of the New England Music Festival Association are as follows: Honorary president, Mrs. William Arms Fisher, Boston; president, William C. Crawford, Boston; vice-president in charge of festivals, Francis Findlay, Boston; vice-president in charge of contest rules, Walter Butterfield; vice-president in charge of final band and orchestra contests, Paul E. Wiggins; treasurer, William P. Hart; secretary, C. V. Buttelman; assistant secretary, Katherine Baxter; clerk, Gladys Pitcher. School Orchestra Committee—Harry E. Whittemore, chairman; James D. Price; Chas. R. Spaulding. School Band Committee—Carl E. Gardner, chairman; Fortunato Sordillo; Alton Robinson. School Chorus and Glee Club Committee—Walter H. Butterfield; Mrs. William Arms Fisher; Joseph Gildes; J. Edward Bouvier; Grace Pierce; Mildred Martin; Harriet Perkins.

These are the State Committees: New Hampshire—Esther B. Coombs, chairman; Maine—Alton Robinson, chairman, Dorothy Marden, E. S. Pitcher; Connecticut—James D. Price, chairman; Rhode Island—Walter E. Butterfield, chairman, Paul E. Wiggins, E. J. Grant, G. Richard Carpenter, Anna McInerney, May H. Hanley; Vermont—Burlington Festival—Adrian E. Holmes, Clark E. Brigham; Vermont—Springfield Contest—R. M. Millet, general chairman, J. L. Williamson, Jessie L. Brownell; Massachusetts—Maude M. Howes, chairman; Earl Arnold, secretary, Charles R. Spaulding, Wm. C. Crawford, David C. King, Frank E. Warren, Raymond Crawford, Charles A. Woodbury, Carl E. Gardner, George S. Dunham, Fortunato Sordillo, Edward B. Albertin, Hildegard Berthold, C. V. Buttelman, Harry E. Whittemore.

The board of directors consists of the officers with the following: Ralph L. Baldwin, Hartford, Conn.; Carleton Beyer, Boston, Mass.; J. E. A. Bilodeau, Rochester, N. H.; Wm. E. Brown, New Haven, Conn.; Rena J. Bisbee, Watertown, Mass.; Patrick Campbell, Boston, Mass.; Arthur J. Dann, Worcester, Mass.; C. Louise Dickerman, Winston, Conn.; Alexander Dickie, Boston, Mass.; Mark A. Davis, West Hartford, Conn.; John V. Dethier, Boston, Mass.;

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The New England Band Contest, under the direction of the New England Music Festival Association, will take place at Pawtucket, R. I., May 24, 1930. All supervisors, leaders and principals have been urged to be prepared to enter their bands and orchestras in this event, if they win in their state events. The Pawtucket committees, with Chairman Paul Wiggins, are preparing for a huge attendance and promise the most successful New England contest that has yet been held.

The New England final band and orchestra contests at Pawtucket occur on the last day of the National Contests, which will be held at Flint, Mich., May 22, 23, 24, 1930. The conflict in dates was unavoidable, much to the regret of the executive committee, which calls attention to the fact that any Class A, B or C band winning in its state contest is eligible to enter the National Contest without participating in the New England finals, and the committee will be very glad if one or more bands go to Flint to represent New England. Reports of the national awards at Flint will be received by wire and announced at Pawtucket as a feature of the New England program.

Selective and required lists of music for both band and orchestra may be had by addressing C. V. Buttelman, care Walter Jacobs, 120 Boylston Street, Boston.

News From the Field

CALIFORNIA.

Mills College.—The preliminary announcement has just been made of the second annual session of the Senior School of Music and Art from June 30 to August 9.

The staff of the Summer School includes members of the regular faculty of Mills College and distinguished guest instructors from

other institutions, giving excellence and variety to the curriculum, and making possible special lectures, recitals in music and drama, and evening round table discussions which unify and enrich student work.

The courses arranged for the Summer School maintain the same high standard as those offered during the regular academic year. Credit earned is recognized toward college degrees or toward credentials for California State Board certification.

The instructors and the courses they are to teach have been chosen to meet the needs of students of the drama, musicians, and artists seeking an opportunity for quiet study under recognized leadership; teachers wanting additional credit or quickened knowledge and improved technique for their professional tasks; and college students wishing to secure additional credits or to take advantage of the special work offered.

Riverside.—For the first time, a music section was a part of the Annual Teachers' Institute which was held here in December. Paloma Patricia Prouty, county music supervisor, was responsible for all arrangements, and the programs were of an outstanding character and set a precedent that will be followed in future institutes of teachers.

At the Monday afternoon session Mr. and Mrs. Earl Blakeslee, of Chaffey Junior College, Ontario, Cal., gave a costume recital of Indian Music. Mr. Blakeslee, whose services are much in demand, divides his time between Chaffey, Los Angeles and Hollywood. He also appeared on the program of the California Teachers' Association held in Los Angeles, December 19 and 20.

On Tuesday morning, Frances Greenwood, well known educational lecturer, gave an illustrated lecture on New Methods and Materials for Teaching Music Appreciation.

A most elaborate exhibit of new music and teaching materials was sent by the G. Schirmer Co., with Edith Gray, of Los Angeles, in charge. E. F. Burrell was in charge of the text book exhibit of Ginn & Company. Similar exhibits were made by Silver-Burdett & Company and the Southern California Music Company.

CONNECTICUT.

Bridgeport.—Rose Beck, an English teacher at Bassick Junior High School, was named as music instructor there, to take the place of Dorothy Goldstein Weingarten, resigned.

Miss Beck is a graduate of Central High School, class of 1922, and of Coker College, S. C., class of 1926, with a B. S. degree. She was music supervisor in Monroe, N. C., for a year and then became instructor of music and English at Read school, Bridgeport. She was transferred to Bassick Junior High School in September. She is active in the Wednesday Afternoon Musical Club and has been a counselor of the Juvenile Musical Club, a companion organization.

FLORIDA.

Winter Park.—An enjoyable and creditable musicale was presented by the music department of the public schools at the Elementary School auditorium early this month.

Noted Educators

G. P. GIDDINGS,

Director of Music in the Schools of Minneapolis, Minn., and one of the best known music educators in America. Began his work when seventeen years old in his home town at Ankona, Minn.



Mr. Giddings says that training was unknown at that time, and he just went to work. He taught regular subjects in the village school and for two years was the principal.

From Ankona Mr. Giddings went to Moline, Ill., and for three years was supervisor of music. From Moline he went to Oak Park, Ill., where he stayed for sixteen years. From Oak Park he was called to Minneapolis, where he has served faithfully and well since 1909.

Mr. Giddings is the well known author of numerous music texts, both vocal and instrumental, for the schools, including the Music Education Series in which he collaborated with Ralph L. Baldwin and Dr. Will Earhart. He is intensely interested in all phases of music education, including the National High School Orchestra, which looks to him for much in the way of organization and discipline. An efficient supervisor, a remarkable teacher, a superlative organizer and a man of great vision, "Thaddy" Giddings, as he is known, is a towering figure in American music education.

The high light of the evening was the Toy Symphony, which gave a very delightful concert.

The music department was under the direction of Virginia Lee Richardson and much credit is due her for her splendid work.

KANSAS.

Goodland.—The music department of the high school presented H. M. S. Finafore just before Christmas. Adelaide Green directed the performance. Those taking leading roles in the production were Don Light, Ira Dawson, Henry Piper, Richard McNeill, Lewis Clark, John Jupe, Carl Eagen, Elaine Fenko, Meredith Manion and Junabele Newton. The cast was supported by the high school glee clubs and the orchestra.

KENTUCKY.

Lexington.—Throughout the school year, university musicians are heard in pro-

(Continued on page 46)

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MUSIC IN THE SCHOOLS AND COLLEGES

CONCLAVE OF MUSIC TEACHERS GIVES RECOGNITION TO PIANO CLASS WORK

An increased recognition among the country's educators of the merits of class piano teaching was exemplified by the devoting of an extended session to the subject at the convention of the Music Teachers' National Association in Cincinnati, December 26 to 28. That meeting was in charge of Karl W. Gehrkens, Professor of School Music at Oberlin College. In his introductory remarks Prof. Gehrkens praised group piano teaching as the most important development in music which had come about in recent years.

This session of the convention began with a paper on Growth and Significance of the Piano Class, by Ella H. Mason, of the National Bureau for the Advancement of Music. In summarizing the pros and cons of group teaching, Miss Mason answered in the negative the following question: "Does the significance of the movement indicate that the standards for piano teaching are being lowered, that less thoroughness is going to be acceptable?" She answered in the affirmative this question: "Does the present popularity of group instruction indicate that the past methods of teaching piano have not completely supplanted the need?" In support of her opinion, Miss Mason stated: "The steady falling off in the number of private teachers is one bit of evidence which points in this direction. Some people say that this is due to the class method. We know, however, that this cannot be true when we realize that the demand for piano instruction began to diminish before the class method took any hold on the country, and it is falling off in places where the work has not yet been started. Usually the introduction of piano classes stimulates a great many more children to take lessons than formerly. Whenever this is true, it seems to be an answer to our question—an accusation to the effect that our past methods have not always been adequate in making piano study attractive and available to everyone."

Miss Mason next recommended that every private teacher investigate the group method. After stating her belief that there would always be a need for both private and group teaching she added: "If class work continues to increase in popularity, many private teachers may find it necessary to readjust themselves to a changed condition." Miss Mason explained that it was with reference to this problem that the M. T. N. A. had undertaken to make the study of group instruction which is summed up in the booklet, Piano Classes and the Private Teacher, issued by the National Bureau for the Advancement of Music.

Following Miss Mason's talk, an interesting and practical paper on How to Conduct a Piano Class was given by Blanche E. K. Evans, supervisor of piano classes in the public schools of Cincinnati. Mrs. Evans described the plan of organization within the schools which is necessary for carrying on piano classes therein. She mentioned the

many different means employed for assuring the cooperation of parents and keeping them constantly interested in the work.

She declared that one of the leading factors which made the classes attractive to the children was the opportunity for deriving pleasure as well as profit from ensemble playing. It was explained by Mrs. Evans that she did not adhere to any one group method, but reviewed all the different class piano systems and selected her material not only from these sources but from piano teaching literature in general.

Mrs. Evans also said that group instruction need not be limited to the teaching of beginners but could be successfully continued into the more advanced grades of work. She also stated her belief that just as good results can be obtained in class work as in private teaching, but that, in the case of the more advanced pupils, smaller classes need to be used.

Following Mrs. Evans' paper there was a half hour's general discussion of the subject. Many persons from the floor spoke favorably of group teaching and predicted that it would revolutionize piano instruction within a few years. In response to one speaker who questioned the results which could be obtained from group teaching, Miss Mason cited the experience in Canada with regard to the children who studied the piano in the classes in Toronto public schools and who were sent to try the preliminary examination required of all who take private lessons at the Toronto Conservatory of Music. Of the twenty-three public school candidates examined, five were awarded first class honors, thirteen received honors and the remaining five satisfied the requirements. In other words, there were no failures among the group sent to try the examination, and the high percentage of those who secured honors reflected great credit upon group teaching.

News From the Field

(Continued from page 45)

grams broadcast through Station WHAS, and the university band and orchestra are regularly programmed as radio features.

At Transylvania College, an orchestra and band have been organized under the direction of experienced musicians, and these organizations augment the college glee clubs. Hamilton and Sayre College students present music recitals, and operettas are given as a part of the school year activities.

MASSACHUSETTS.

Boston.—John L. Bratton, the original editor of Music and Youth, delivered an address at Wesleyan Hall here on the present state and future of the educational music of the country. Mr. Bratton is engaged in a lecture tour which touches twenty-nine states.

What the music teachers must know and do to satisfy American conditions that are to be, and a frank discussion of the new influences in American music which radio, the talkies and the high pressure social problems of today have brought about, will be features of the lecture. Class instruction in the public schools and for the private teacher also will come in for analysis.

NEW YORK.

Ilion.—The Ilion High School Band, under the direction of Frederick Fay Swift, supervisor of music, furnished the music for the January meeting of Parent-Teacher Association in its observance of Fathers' night. The Ilion High School Band is only two years old and recently won the prize at the Niagara Falls contest.

Buffalo.—The high schools of Buffalo held their annual assemblies just before the holidays. There was singing of Christmas carols throughout the schools of the city.

A musical pageant, The Spirit of Christmas, with a cast of 100 students and a chorus of 200 voices, was given two performances at South Park high school.

The pageant depicted in song and story the history of Christmas. In addition to the traditional Christmas carols, the chorus sang Mozart's Gloria, the Alleluiah chorus (Handel), and Nazareth (Gounod). A similar program given by South Park students last year and broadcast, caused much favorable comment.

A member from each of the four classes took part in the play at Canisius high school, The Christmas Exile.

A pageant, The Story of Christmas, was given and Carols were sung by pupils of the fifth and sixth grades.

Poughkeepsie.—An excellent program of music was given recently by about 145 pupils of the Poughkeepsie High School before a meeting of the Parent-Teachers' Association of the school. Under the direction of various teachers of music of the school, with Harry S. Bock as leader, different groups of students presented both vocal and instrumental numbers. The orchestra, composed of forty-three boys and girls, opened the program with Cavatine (Bohm). The Girls' Glee Club followed with Russian Carol from the opera Christmas Night (Korsakoff) and Lift Thine Eyes from Elijah (Mendelssohn). There are forty members in the club. The Landing of the Pilgrims (Coerne) was then given by the Boys' Glee Club, with Schubert Smith as soloist.

One of the outstanding parts of the program consisted of selections from Choral Fantasy from Wagner's opera, Lohengrin, an arrangement by Fletcher. The chorus was of mixed voices and displayed evidence of splendid training and unusual talent. The Mireille Overture (Gounod) was played by the orchestra. The audience and children sang three Christmas carols in chorus—Hark the Herald Angels Sing, Silent Night, Holy Night, O Come, All Ye Faithful. The recessional march by the orchestra, March of the Priests from Athalia (Mendelssohn), was well received. Marguerite Watrous directed the Girls' Glee Club, Dorothy Douglas directed the Boys' Glee Club, Mr. Bock the orchestra and chorus. Constance Mather was the accompanist for the glee clubs, Raymond Baratta for the orchestra, and Miss Douglas for the chorus. Raymond Baratta

announced the orchestra numbers, and Archimedes Dorio announced the chorus numbers. The selections by the glee clubs were announced by Frederick Fitzgiesli.

Troy.—A harmonica band of eighty-three members has been formed at the Troy Catholic Central High School, with Mary E. Devery, musical director, in charge. The band is the largest of its kind in the state. A concert was given just before the holidays.

Saranac Lake.—Pupils in the instrumental music classes at Saranac Lake High School are rehearsing for forthcoming events of the school year in which the public will be given an opportunity to observe the progress made in this department of the school work. About sixty pupils are enrolled in the classes taught by William J. Watkins, instrumental music teacher. The high school band, which has already appeared this year at football games, numbers thirty-six pieces.

OKLAHOMA.

Shawnee.—The glee clubs of Shawnee High School, under the direction of Robbie Wade, supervisor of music in the Shawnee schools, presented their annual program of Christmas music in the high school auditorium, just before the dismissal of school for the Christmas holidays. The program included the traditional Christmas songs and carols of the different nations. Assisting on the program was Mary Belle Wolsey and Clinton McAlester, accompanists; Hilda Hankins, violinist, and Cora Amend, reader. The program follows: Prophecy, Numbers 24, 17-19; A Christmas Alleluia (Gaines); Gesu Bambino (Pietro Yon), Glee Clubs; A Babe Is Here of Mary Born (Cadman), Girls' Glee Club; The Christmas Story, A Joyous Christmas Song, Old Belgian Air (Cevaert), Glee Clubs; Lo How a Rose, 15th Century (Praetorius), Boys' Glee Club; A Babe Lies in a Cradle, Austrian, 16th Century (arranged by Clarence Dickinson), Frances Adams, Lorene Goodson and Glee Clubs; Virgin's Slumber Song (Max Reger), Girls' Glee Club; No Candle Was There and No Fire (Elsie Marie Woolsey), Carol of the Russian Children (Russian folk song, arranged by Harvey Gaul), Glee Clubs; The Story of the Wise Men, Cora Amend; Kings to Thy Rising, French Carol, 16th Century, arranged by Butcher Boys' Glee Clubs; The Shepherds' Song, Cornelius, Ann Lee Drinnan; Sleep Babe Divine, Old French Noel (Cevaert), Girls' Glee Club; Recessional, Rex Gloriae (Richard Gaines), violin obligato, Hilda Hankins.


Camp Music on Records

Six double-faced records of music by the National High School Orchestra were made at the 1929 Camp by the Victor Talking Machine Company. Selections recorded included the Second Movement of Beethoven's Symphony I, Song of the Volga Boatmen, Heart Wounds (Grieg), and the American compositions, Cripple Creek by Springfield and Ozarka Suite by Carl Busch, who, by the way, was a guest conductor at both the 1928 and 1929 camps at Interlochen. The records were made while the orchestra played in its own open-air stage in Interlochen Bowl. Royalties from the sale of the records will go to the National High School Orchestra and Band Camp.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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EXPRESSIONS

Getting Down to Fundamentals in the Piano Business—"The Big Wind" and Its Effect on Collections—Some Radio Difficulties Due to the Stencil and Overproduction—The Baldwin Piano Company's New Sales Program, a Six Point Prosperity Plan

Since the Big Wind blew through the Wall Street canyon on Manhattan Island and created the so-called "paper losses" every business man has applied himself, seemingly, to a reorganization of his business affairs.

Experts declare that it will require six months or more to recover from the devastating hurricane that swept into oblivion the ideas of many that they were rich. Buying had not, however, been measured through these diaphanous fortunes, and 1929 was not a year that gave joy to even those who had accumulated the great paper profits that they felt were as good as the currency of Uncle Sam, which is accepted anywhere in the world.

The fact remains, however, that we have just as much money now as we had before the Big Wind in Wall Street. Nevertheless, while the millionaires look with gloom and discouragement upon the sweeping away of much of their paper capital, there were thousands and thousands who lost their little all in their efforts to make a little money on the side in order to take care, probably, of over-buying through the instalment system. We all feel that the little operators in the Big Canyon should be sympathized with. It is those little investors who felt that the big fortunes offered through the glamour would lead to their enjoyment of the money-making that seemed so sure, and yet was so chimerical.

Collections As the Basis

The piano industry has found itself in a rather precarious position through these conditions. When we get at the final tests as to the whys and wherefores of the loss in production of the piano factories, we may trace it through the hands of the dealers into those of the home buyers, and find that the efforts to collect in each of the various operations necessary to create a finished piano, starting in with the supply house and ending with the dealers, are in the real foundation of the constricted production of pianos. It will be found that there has been a shrinkage as to intake of cash that reflects the damage done in the manipulations of progress, operating on the reports of buying and selling in Wall Street. There could not have been millions of sales made day after day, as were reported during the height of the inflating of the financial balloons, unless the "little fellows" supplied the main basis of the operations of high-low-bid. It is the "little fellows" that have been over-buying through the blandishments of high-powered sales organizations.

Face Value vs. Past Due

The instalment paper, as far as the piano is concerned, is without blemish, although there be heavy past dues accumulating during these days of reconstruction. There should be no hesitancy as to the quality of piano instalment paper, for the piano is an asset that does not wear out and loses very little of its real value when honestly sold.

Much has been said about the conditions that surround the piano industry, this probably through the rather vague and somewhat loose talk of piano men themselves. Piano instalment paper has been collected to a close level, and the fact that piano dealers have been what we term "hard up" has forced them to make collections.

There is not that volume of instalment paper in the hands of the piano dealers that formerly existed. Many of them, in fact, have collected so close that their capitalization, as represented in instalment paper, has paid out to very thin holdings. This has caused many a piano man to bewail the fact that he

is in the business, yet it is going to be one of the best things that has happened for many years in the manufacturing and selling of pianos. It is a cleaning-house operation that brings the piano business to its level as between profit and loss. Those dealers who have been making money in their operations in the past have something to go on while those who have conducted their business on a basis of the face value of their instalment paper, which fluctuates according to past due, are those who will be driven out.

Those men who have convinced themselves, falsely though it be, that they were worth more than they actually possessed, in fact, have been losing money, will change their occupations. Those who have carried on in the piano business with a full understanding of the effects of past due as to their capitalization, represented in instalment paper, will find that while they may not do as large a business as during our peak years, they will do a safer business, for the past months have brought them to a full understanding that paper profits are not equal to cash profits, and that instalment paper to be worth its face must be kept within the bounds of safety through proper collection methods.

Facing Facts

Let us drop all of the morose ideas that the piano is a thing of the past and take what is remaining at the present time and begin a building up that will bring about a better understanding as to the real profits in piano selling, eliminate the false ideas as to the value of piano instalment paper and base that upon the past due shown through collections. If the past due is abnormal, the value of the paper is just as abnormal. The fluctuation as to paper values of instalment character must be based upon the collection methods employed in any business. Therefore, let the dealer and also the manufacturer who supplies accommodations to dealers, study the condition of the piano instalment paper today. There will be a basis to go on that will bring about a safety margin as to past due, for if the face of instalment paper is only worth sixty cents on the dollar, and this through loose collection methods, then the dealer has forty percent. of loss to stare him in the face. He had better accept the true conditions than to figure that forty per cent. as good, when he could not get fifty per cent. cash for his paper if his past due creates a valuation of only sixty per cent. It is as simple as A B C.

The value of his paper is his capitalization, and against this he must figure his overhead and arrive at some understanding as to what real capital means.

A Radio Survey

A recent survey made in one of the larger cities of this country regarding radio selling is an illustration of how business men can waste the money that comes in on actual selling. The high percentage of sales in the radio today is on the instalment plan. The population of the city in which this survey was made, including its suburbs, is over 600,000. The number of radio stores is hard to estimate. The city supports four daily papers, two morning and two afternoon papers, which in itself shows that the advertising possibilities are confined to only four publications.

The writer is not much interested in the radio as a business proposition, and proposes to confine his writings to the piano, as he always has, but the radio has had much to do with present conditions in the piano trade, and the illustration that is herewith

being given is simply to give the piano dealers an idea of how money can be wasted. The survey made of the amount of advertising in 1929 in that one city done by the distributors of radios, and not counting any advertising of the local dealers shows 3 1/3 per cent. of the gross sales made by the distributors in the city.

Now, here is something for piano dealers to think about, and also piano manufacturers. We do not expect radio manufacturers in the present somewhat tumultuous conditions that surround the production of these small musical instruments to arrive at conclusions, but here is evidence of waste that leads to thoughts about selling methods that are vital. If in that particular city the distributors spent 3 1/3 per cent. in advertising of the business that was done in the retailing of the radios by dealers in that city, then there is something absolutely wrong in the question of overhead.

Radio Stencils

The radio manufacturers are in pretty much the same condition as are the piano manufacturers; that is, there has been a loss of respect for name value. There are few engaged in the radio business classed as manufacturers who really make their own instruments. A piano of the old name type is made in its own factory and by an organization of trained workmen.

In a recent settlement of a so-called manufacture in the radio world who was placed in the hands of a receiver, there were thousands of cases in hand and offers were asked for in the buying of those cases. It developed by one who was asked to bid on the cases, would have to have the assistance of four other manufacturers to complete the thousand of so-called radios with a name. The bringing together of these parts from the four manufacturers into one center would eat up the profits even though the bidder should obtain what was left in the hands of the radio manufacturer in trouble at a low price.

The radio instalment paper can not be looked upon with the same favor as that of the piano manufacturer. There are piano manufacturing concerns with retail outlets that have millions in instalment paper that their statements show is under their own control and in their own hands. That instalment paper is worth practically the face due upon those millions. On the other hand, there are dealers with thousands of dollars' worth of instalment paper that is not in their hands, has been put up as collateral or sold, and the correct estimate of its value is very hard to arrive at.

Plugging the Leaks

With all these troubles before us, we can still understand that there is much to do in the reconstruction of the piano business as it now stands, but always there must be borne in mind that the weaknesses of the piano business are now being disclosed, and even though there be failures that look as though the piano was at fault, it will be discovered when the whole trouble is ironed out that the instalment paper can be revived and made good, if handled properly, and savings be made through adjustments that will evade the necessity of repossession.

Manufacturers themselves have brought their inventories down to a point where what is under the roofs of the factories can be utilized and destructive losses prevented, and in the survey of those plants that might be in difficulties, and being brought to the necessary basis of arriving at a difference between liabilities and assets, there is no that destructive situation that presents in the instance of the radio manufacturer that made only part of the instrument and had to obtain supplies, carried high royalties, etc. The piano when finished, or during its processes of construction, has no such difficulties to face.

The radio is utilized here as an illustration of the difference in the assets of the piano manufacturer and the assets of the radio manufacturer. The one is mushy and the other is solid. The radio manufacturers have made the same mistake that the piano manufacturers made in the days when the peak productions were created through the lack of maintaining a respect, or an honor, one might say,

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for name value. Some of the larger distributors in the radio field have all of their instruments manufactured by the lowest bidder, just as many piano dealers in the past utilized their own names on stencil pianos and never, seemingly, regarded the real danger they presented through the bidding of manufacturers one against the other, even cutting to \$2 or \$5 per unit in order to induce a dealer to accept a proposition for manufacturing, and then cutting the quality of the piano to meet the price cutting in the selling.

Larger Net on Smaller Gross

The piano industry will be far better off in the manufacturing of 100,000 or 150,000 units per year, if those instruments represent genuine name values. The old stencil racket in the piano business is a thing of the past—that is, the buying of pianos for a great deal less than the even figure, the changing of names, the exploitation of false and misleading names that copied much of the name value of the old time leaders.

This the radio men are indulging in in many ways, but if you ask a reader of the daily papers what the leading radios are, through their names, it will be found that there are few that have any real understanding as to the name value of the radio—can not even give you the name of the radio they have in their homes, and have arrived now at the point where they understand that the tone is the main feature of the radio, notwithstanding the many patents that have been issued, just as tone is the basis of the piano that relies upon the workmanship and the genius of the man at the head of the factory in which the piano might be made.

There is no reason for the piano man to bewail his lot, for all commercial lines are suffering today just as is the piano. *When we say that the production of pianos was about 90,000 for 1929, and we compare that with the depreciation in the production of other like merchandise that runs along the same price as the piano, we will find the percentage in favor of the piano.* It may be slight, but one can not get away from facts.

There are industries in this country that are running on as low a base as are the piano industrials, but the piano has been an outstanding feature of the home life, notwithstanding the fact that the production has declined to where it is.

A Solid Foundation

The piano business possesses characteristics that no other industrial has, and for that reason the respect held for the piano has created much adverse comment, when if a comparison were made with products of the same price values, it would be found that the piano has held its own. It is not dead, nor will it die, but it has been through a spell of sickness caused by the Big Wind in the Big Canyon on Manhattan Island, and will recover if the piano men themselves will bring about a readjustment and an elimination of faults in distributive methods that have beset the entire commercial field.

Let the writer illustrate what is meant by this readjustment and the elimination of methods in distribution by quoting from a letter to the Baldwin Piano Company organization *pleading with the employees of the great institution to arrive at new ways and means in selling.* A survey of the piano market had been made, there are percentages as to the number of homes in this country, the earning power of the heads of the homes, and then under the caption "Our Job for 1930" there appears the following:

Our Job for 1930

1—Intensive cultivation of the musical fraternity in each community. They know of the Baldwin from our Artist activities, Radio broadcasts, and other Publicity. As a group, they must become better acquainted with the quality in the piano itself and the steady improvement in tone and action which we have made in recent years.

There is only one way to do this—by personal contact.

The musical fraternity collectively and individually, must be taken by the hand and led to properly displayed Baldwin pianos in our salesrooms, where they can see and play for themselves the product of our Factories. Photographs and working models can help us paint the picture. But above all, the pianos must be right.

2—Agitate in every possible way the desirability of piano study. The piano teacher should be our best friend, particularly the young teacher who is just starting a

career. Our interests are mutual. We will not prosper unless the piano teachers are making money. Your retail store should be the center of piano teaching activities in your city.

3—Take an active interest in musical activities in your city. Piano selling is a Personality business—and continued success can only be achieved by the development of your personal following.

4—Advertise consistently along prestige lines to build up name value and reputation. Without prestige and reputation you cannot hope to approach the Class A and Class B markets—where the money is.

5—Maintain your Retail Prices. Many piano buyers today start their purchase by looking for a Special. There is a difference between a legitimate Special and a Special Sale. As far as Special Sales go—they are definitely out of the picture, but an honest Special will bring prospects to your store, providing you have established confidence in your prices and maintain a prestige business.

6—Your customers should be your best advertisements and your best source of new prospects. If you treat your customers honestly and fairly, you are building your business on a firm foundation. If you treat your customers badly and do not have their good-will after the sale is made, you will find it increasingly difficult to find new customers. Each retail customer must be contacted personally at least three times after the sale is completed.

Each one of your customers, if satisfied and consistently contacted, will in time bring you three good sales.

The Baldwin Plan

All know the vast operations of the Baldwin Piano Company. Whatever that institution does can well be followed by others. The Baldwin Piano Company evidently has arrived at that point where the necessity of personal contact must be again revived as in the days of old, and the writer well knows what these methods were in the Baldwin institution of forty and fifty years ago. The old methods of distribution through the retail dealers have been changed, but it is evident from the foregoing that there will be a return to the personal contact method of arriving at piano sales, and this in the homes of the people, and not depending upon bargain advertising, which has been the bane of the piano business, just as it is the bane of the radio business at the present time.

The Baldwin house is one of the oldest institutions in the great Middle West. Always has it maintained a spirit of co-operation with the dealers that sold the productions of the two great plants in Cincinnati and in Chicago. What is said in the six paragraphs referring to the job of selling for 1930 is a lesson in piano selling, so let us accept this presentation of the Baldwin methods as a solution for the manufacturers and dealers who may find themselves wandering into by-paths of oblivion as to financial and distribution methods, and line up to this dictum of the Baldwin house that there is only one way and that by personal contact.

There is no bemoaning of past delinquencies on the part of the Baldwin organization, but the heads of the great house are working just as hard as they ask the retail man in the field to work, and all with a belief that the piano is a good commercial proposition if only those who do the selling to the people will present the piano in the manner that it should be, and those responsible in the retail sales take up their work of gathering in what the field men sell and keep the instalment paper as bright and cheerful as a new \$1 U. S. bill that is good anywhere in the world.

WILLIAM GEPPERT.

National Music Week

The seventh annual observance of National Music Week will be held this year from May 4-10. According to the preliminary announcement from the national committee in charge, greater stress will be laid this year "upon the need of active participation in music, not only among children, but especially on the part of adults." The slogan established last year, "Hear Music—Make Music—Enjoy Music" will be again featured with the addition of a new keynote, "Make Music Your Friend From Youth to Age." In announcing this special feature of next May's festival, the National Music Week Committee explains that this step has been taken in cooperation with the growing movement in America for an adult education and participation in music which will keep step with the remarkable strides being made in pub-

lic school music. It is further explained that such adult participation will be given a stimulus through the Music Week by making that celebration a special objective for musical activities among adult groups, especially those which have not been majoring in music. It is expected that many of the activities thus begun in preparation for National Music Week will carry over into the permanent programs of the participating groups.

Board of Control Meeting

At the annual meeting of the Board of Control of the National Association of Music Merchants held in New York last week it was recommended that the next convention of the association be held in New York at the Hotel Commodore during the week beginning June 9. ¶ Members of the Board of Control present were distinctly of an optimistic turn of mind towards the future of the piano business. One of the members of the board, Robert N. Watkins, of Dallas, Texas, reported that last year was the biggest and most profitable in the history of the company, which covers a period of nearly half a century. Many others reported fairly good years despite conditions. ¶ Among those present were Parham Werlein, of New Orleans, President; Otto B. Heaton, Columbus, Ohio; Jay Grinnell, Detroit, Mich.; Edwin R. Weeks, Binghamton, N. Y.; William Howard Beasley, Dallas, Texas; Charles H. Yahr, Youngstown, Ohio; Alex McDonald, New York, N. Y.; George J. Winter, Erie, Pa.; Raymond E. Durham, Chicago, Ill.; C. J. Roberts, Baltimore, Md.; Robert N. Watkins, Dallas, Texas; E. Paul Hamilton, New York, N. Y.; and Royal W. Daynes, Salt Lake City, Utah.

Looking Glass Land

Probably everyone in this glorious land of ours has spent a few hours at some time in his life, chuckling over the adventures of Alice in Looking Glass Land, where everything happens backwards and appears in inverse proportion to its size. And perhaps some of the memories of that book have been carried over to real life. At least it appears, judging from surface indications, that some men in the piano business have appeared to apply Looking Glass measurements to their businesses. ¶ Here is the case of the piano dealer who for some years now has been trying to make some money by selling radio. Radio sets have been sold by the millions. Every year has seen an increase in production. Fabulous amounts have been spent by the public in acquiring, first the radio "toys" and later, the sets which actually had some claims to being musical instruments. And, in the case of the music merchant at least, these sales have meant much work, much disturbance of sales routine, greatly enlarged gross sales and little profit or even "something in the red." It is a mystery, but the record stands. It reminds one of the story of the street hawker who sold an article that cost him thirty cents for a quarter, and explained that he was able to do so because he sold so many. What is this but Looking Glass thinking? Yet that seems to be exactly what piano dealers have been doing, and for that matter are still doing. ¶ The answer is so simple that it seems ridiculous. Selling radios on a piano overhead is not, has never been, and never will be a paying proposition. A radio department might supply a very acceptable cash income to help along the piano business, but it is supplementary, not primary. What has happened, in the majority of cases, is that piano dealers have splurged on radio. They have neglected the piano, "because radio seemed easier to sell." The piano has been forgotten. Men who were supposed to be piano salesmen spent their time and energy on radio prospects. Piano advertising was shoved into the background for the radio sales. Radio occupied an inordinate share of wareroom space and window display space, which items, presumably, were charged against the business and not against the radio division proper. ¶ There is money to be made in radio, if handled properly. No article with so great a sales appeal could fail to make money—unless the expenses of selling and this includes overhead, advertising and service, are bigger than the margin of profit. ¶ The situation resolves itself to a simple formula. The radio is a valuable sideline to the piano dealer, but the piano can not be handled to advantage by the radio dealer. It seems as though the music merchant of today must decide whether he is a radio dealer or a piano dealer. Sit down with a pencil and pad and jot down some figures. And, anticipating the answer, despite the difference in unit sales, the piano dealer has all the best of it when it comes to the real essential—net profit.

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A New Type of Executive Needed In the Piano Business, Who Can Sell, Direct and Inspire Without Destroying the Initiative of the Salesmen Under His Control—Some New Directions for Sales Cultivation

During these days of reconstruction following the Big Wind in Wall Street, we do not hear as much about "Executives" as we did during the time when business was good. Especially in the piano business has this word "Executive" been worn threadbare. Just what is meant by the word executive and its application to the earning of the stipend that would maintain the social position that an executive is supposed to hold, presents many facets of the imagination.

The average piano man seems to feel that if he is an executive he does not have anything to do, when in truth every employee in a piano house should apply himself studiously to the one thing that makes the piano factories operate, and that is the selling of pianos. It is all well enough for a piano salesman to want to be an executive and listen to the stories and woes of salesmen who have been beaten in competition, for unless the salesman continues his activities in piano selling personally he cannot earn enough money to pay street car fare, much less ride in a Lincoln car, or something akin as far as price goes.

The ambition of the piano salesman seems to overleap the fact that the man who can sell pianos is the most valuable employee in the establishment. Those who remain in the counting rooms, those who enter the sales and look after the routine that is apparent in the counting room, should be just as much interested in the selling phase of the business as they are in taking care of the sales that have been made by the hard working outside men who carry the brunt of what labor there is attached to the work.

Everyone a Salesman

This may be put in another way. The office force could not hold their positions or draw their pay unless the men who sell pianos turned in the sales. Therefore, it is to the advantage of the manager of a piano house to interest every employee in the work of selling. The only way this can be arrived at is by making it to the interest of the office force, or the employees who do not

do the work of selling, to make it of money value. It does not require much to stimulate the selling interest of an office force, if they can benefit through their efforts outside of their own work.

The Rambler has had many talks with piano salesmen. The majority of such talks have been along the lines of arriving at what they term an "Executive" position. They feel that what they know about selling pianos direct to the homes fits them to become an executive, but the most successful piano salesmen we have are those who have a manager who knows how to handle them, who has the personality and backbone to lead them in their work of selling.

Selling Methods

A real executive may not be able to close a sale himself, and yet he may be able to arrive at ways and means to instill into the minds of the salesmen under him what is necessary in the keeping them to their work, and this must be brought about through creating an interest in the work. Many a man who has graduated from the selling ranks into managerial positions in the larger houses have failed utterly in that respect, and here is where the average piano salesman who is a success in his daily work makes the mistake of believing that if he were manager he could bring about greater sales, and he, through this ambition, or wrong attitude, lessens his own value, when by the transition through the conflicts that occur in any organization he is placed in a position where he has control over the work of others. He believes that no matter what methods are pursued by others that differ from those that he utilized in his selling days, they are all wrong.

Herein can be found the weakness of ambitious men who desire to have trailing after their names the word "Manager," "Wholesale Representative," "Factory Ambassador," etc., etc. Their entire lack of comprehension that while they are successful as salesmen they would make a bitter mistake and a ruinous condition in any organization through trying to bring in the selling methods that had made him successful.

Second-Hand Sales Talks

The salesman who endeavors to copy what some other salesman is doing is but a counterfeit. He must use his own individual methods and rely upon himself, and not upon what others have done in the selling of pianos. No two piano sales present the same problems to arrive at the signing on the dotted line—that well worn expres-

sion that applies to those who talk about bringing about better business methods. To arrive at the dotted line period in a piano sale can not be accomplished through a standardized method or system of selling, or of "talking" piano.

The salesman who endeavors to utilize a story told by one salesman about how he had brought about the closing of a sale is probably working on an entirely different prospect, or customer, or personality, than did the salesman who told the story of how he beat out a competitor, and added thereto a 50-50 risk as to truthfulness, for many salesmen love to make each sale that he turns in one of tremendous mental effort by a recital of keen trading and smartness that does not keep within mind that commandment as to telling the truth.

In a recent newspaper article there appeared the following:

THE NEW EXECUTIVE

With the trend toward far larger units in business and banking, there has developed a new type of leadership. Broadly speaking, there has been a passing of power from hard-boiled, narrow-visioned men to more intellectual leaders with better training and a broader human sympathy.

Business is becoming increasingly conscious of the need of definitely preparing a selected group of men for the responsibilities of leadership. It is addressing itself to the problem of making captains of industry and finance.

What is an executive? In seeking to answer the question of what an executive should do, Henry L. Doherty once remarked that an executive should never do what he can get any one else to do, but should always keep busy.

Attempting to write the specifications of an executive, Harold Bergen, director of industrial relations the Procter & Gamble Company, and Garrett Lawrence Bergen, central personnel department, Irving Trust Company, in a pamphlet sponsored by the American Management Association, point out:

"What is an executive? Obviously, he is one who executes. May we not say that executive functions refer to all the degrees of responsibility and authority which in-

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Piano and Musical Instrument Section

volve the handling of subordinates? There is, of course, considerable disagreement with this broad interpretation. Many feel that work of executive character does not exist below the rank of the major officers in charge of activities.

"This would seem, however, to limit our conception of executive function to those of a policy-holding nature. Others believe that anyone who shares the part of management is an executive, implying that staff men are discharging executive functions. For the purpose of this export it is felt that the feature of handling subordinates is integral to any distinction made. With this in mind it is suggested that an executive be considered an individual who directs, supervises or is responsible for the work of one or more other individuals."

Business requires a new type of executive because it has passed beyond the stage where growth can be based merely on crushing competitors. Many giant corporations have gone as far as they can by that route, and recognize that future progress depends on an intelligent understanding of the authentic requirements of the community which they serve. Accordingly, they require a new type of socially minded, broad-gauged leader, with a dynamic mind, who can sense change before it actually becomes crystallized into a new set of conditions.

Although business is drawing on college graduates to an increasing extent for leadership, Messrs. Bergen have found as a result of their survey that an increasing number of corporations have instituted special training for executives. The subjects covered include company policies, budgetary control, business organization, selection and placement of subordinates, teaching subordinates, salary schedules, problems in promoting employees and the characteristics of team play and good leadership. Numerous corporations have set out seriously upon the task of educating their own key men better to attain the objectives of the enterprise.

Initiative in Selling

In this newspaper story where Henry L. Doherty said that "an executive should never do what he can get any one else to do, but should always keep busy," is where so many ambitious piano salesmen fall down when they arrive at the executive point in their efforts. They are the men that generally get to their desks at 10:30 in the morning. They expect those under them to do the work. They will talk convincingly about employees accepting responsibility, and this through having confidence in themselves. Let one of these employees, however, accept responsibility, follow a course that they believe to be correct, and then if that employee falls down or loses the sale, the executive will generally accept the report and then give the poor salesman a razzing talk about how he should have handled the prospect.

There are few salesmen who make a success who follow exactly what they are told to do with all of the prospects, when each prospect is different and must be handled in a different way. The piano salesman who makes a success in closing sales is the most independent man in the world, if he has the backbone to stand upon his own methods and does not allow so-called executives to lead him off of what he can do, but attempts to do what he can not do, he certainly is not going to be a success,

unless he graduates into an executive position where he may hold a job for a long time or a short time.

Playing Politics

It all depends in a way, under many conditions in piano organizations, of political influence or the playing up to those above them, or the owners of the business. There are many owners of piano stores who have no executive ability. If they had good business sense, they would realize that they should not attempt to do all the work that he employs several other men to do. There are cases The Rambler has found where a blossoming and blooming business has been killed through the lack of understanding on the part of the dealer who had built a business through his own efforts as a salesman and then endeavored to take the position of one who had emerged from doing any work at all, enjoyed the entertaining of the manufacturers and applying himself to becoming one of the "big men" in his home town.

The dealer of any piano house who has laid the foundations for his business upon his own selling ability, should maintain that selling attitude and sell pianos whenever he can, instead of taking his old following which supplies prospects, turning them over to an executive who knows nothing of the early history of the house probably, and that executive turning the prospect over to one of the hard working men who arrives at the signing on the dotted line.

The Executive's Real Job

What the piano trade needs just at this time are men who can sell pianos. The average bright stenographer can fill an executive position that is held by many drawing large salaries, and which salary should go to those who do the selling of the pianos. The head of the house should take enough interest in the sales that come in in supervising their solidity and pass that on to the office force, and then follow that up with a supervision that will enable him to know whether the work is being properly done.

This does not mean that the head of the house has to do the same work that he did in the laying of the foundation of the business, but it does mean that he can apply a moiety of his time to the supervision of the selling force, and do more than any executive who has his desk piled with unanswered letters, or is affecting a pose through keeping his desk clear and having the letters hid away and bragging that he never allows a scrap of paper on his desk.

There is too much of looseness of application and the loss of ambition and enterprise on the part of the salesman that is brought about through the lack of ability of the leader to create that desire to build to the business instead of criticising and taking the pep out of the salesman through fault finding. Above all, the head of the house can create an atmosphere as to the piano warehouses through his always being agreeable to the musical element of his territory. Here is one of the things that the stencil killed in many piano houses. "To hell with the musicians" was a common expression.

An Alliance of Musical Interests

There should be an attempt to arrive at a co-partnership with the people who have to do with the piano, the

musicians, the musical element. The good words of those who are musical are worth more in piano sales than the testimonials of all the great musicians in the country—that is, locally. The great musicians of the world have much to do with creating name value, and the local musicians are influenced through such testimonials to the makers of the music instruments, which lead them to demand this or that piano, according to their affiliations.

The word executive has no place in a piano selling organization. If a manager be in charge of the selling force, that manager should be at work just the same as the salesman. There should be no attitude of superiority or of knowing more about a piano sale than the most humble beginner in the selling ranks. Advise them, talk with them, but do not try to teach them a method of selling that will lead the men to go out and without any regard to the personality of the prospect, or the conditions of the family in the home, put up the same talk to each individual that he meets.

Money Talks!

All these matters should be taken up at this time. A close study should be made on the part of those who will remain in the piano business, and having touched bottom, it is the time for a good house-cleaning. Get rid of the executives, those who play up to their superiors, and the fundamental of bringing about this rebuilding of the piano trade lies in the making it profitable to the men who do the work of selling. Make it worth while for a man who can sell, who can create his own selling methods, to go into the piano business. No matter how much he has to pay out, it all depends in the long run upon how much he can make for the house. The house, if it is fair and liberal, can bring into its organization men who otherwise will go into other callings. Get every employee in the house interested in selling something, if there are other things to sell than pianos. Make it worth while for them—not in presents of boxes of candy, or a flow of kind words that is apt to be followed the next day with a general cussing out, but let him or her be paid in coin of the realm, even if it is only a dollar. That is a stimulation and will bring about selling by the employee not in the selling ranks to the earning of a commission of \$10. Start them, encourage them, but above all, pay them when they earn the money.

Louis P. Bach Dead

Louis P. Bach, president of the old New York piano manufacturing firm of Kranich & Bach, died at his home in Byram Shore, Greenwich, Conn., on Sunday, January 19, at the age of sixty-three. Death was caused by a sudden heart attack, although Mr. Bach had not been in the best of health for some time past.

He was born in New York in 1865, and passed all of his business career in piano manufacturing. Immediately upon graduating from the College of the City of New York in 1885, he entered the firm which was to become Kranich & Bach. After serving for many years as treasurer of the company, he was elected to the presidency in 1920.

Mr. Bach was one of the old line piano men, known and respected throughout the country. His rigid holding to quality ideals in manufacturing, and his belief in a square deal policy in all dealings of the company was a great factor in bringing the company to its present standing in the industry. His passing will be sincerely mourned by his many friends.

He is survived by his sister, Miss Lucy Bach, and two nephews, Jacques B. and Philip Schlosser.

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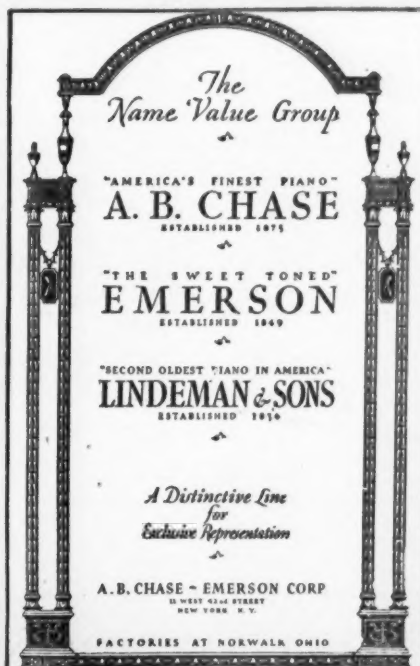
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